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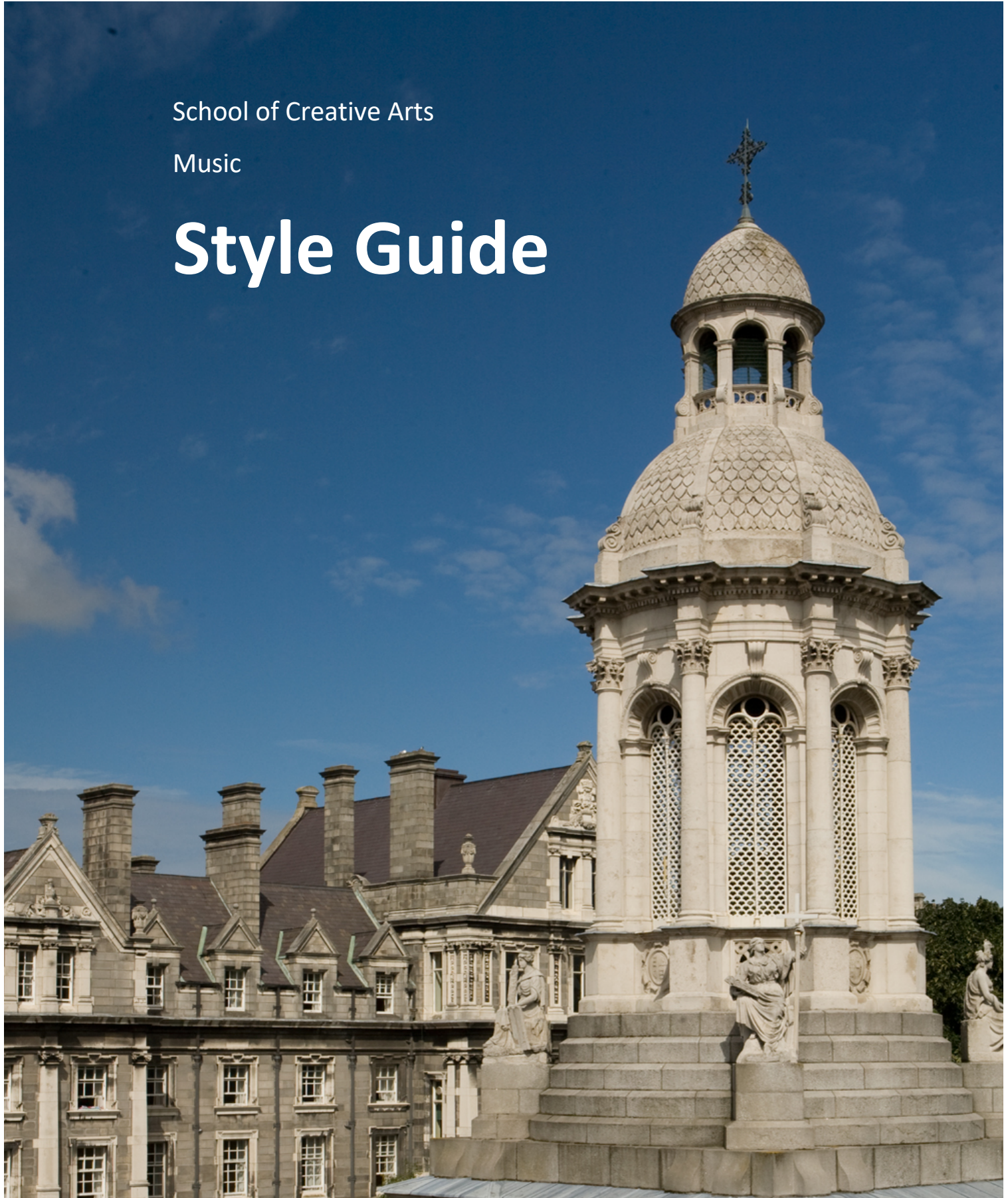
Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

School of Creative Arts

Music

# Style Guide



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## Referencing

### Introduction to documentation systems

The documentation system outlined below is variously known as the 'short title system,' the 'documentary-note style,' or the 'humanities style,' and is widely acknowledged as the referencing system most suited for use in literature pertaining to the arts and humanities. It is the most comprehensive referencing system insofar as it provides scope for complex references to be made to diverse primary sources, such as historical documents reprinted or translated in modern editions, or quotations cited within secondary sources from other sources. It is also the standard documentation system used in journals because it obviates the need for individual articles to be accompanied by discrete bibliographies.

The other basic documentation system is known as the 'author-date system' or the 'Harvard system'. This is generally used in literature pertaining to the sciences and social sciences, in which references tend to be confined to secondary sources. Whilst this system is favoured by some scholars in the arts and humanities for its concision, most are frustrated by its limitations.

Commentaries on both systems are given in the texts cited in the bibliography of this booklet. The detailed practice of these systems varies between publishing houses and this is reflected in the range of style books available. Whilst it is not necessary to conform strictly to any one house style or to the recommendations of any one style book, it is imperative that you are consistent in the use of the style you adopt. The following guidelines are recommended for use by both undergraduate and postgraduate students studying Music in the School of Creative Arts.

## The short-title system

### Footnotes and endnotes – when to use them

Notes are used to document sources of information referred to in the text, and to provide additional commentary on, or information pertinent to, that which is given in the text. The use of either footnotes (printed at the bottom of each page) or endnotes (printed at the end of an essay, article, or chapter) is acceptable.

Footnotes/endnotes should be used for the following purposes:

- To acknowledge sources of information which have been directly quoted, paraphrased, or to which you have referred.
- To direct the reader to literature pertaining to a topic you have discussed or to which you have alluded.
- To provide the original version of a text in a foreign language of which you have given a translation in the text.
- To provide additional information tangential to that which is given in the text. This might include commentary on your methodology or selection of source materials; quotation from primary source material which substantiates a point made in the text; or references to views of other scholars about a topic discussed in the text. When material is quoted from other sources in these substantive notes, full bibliographical details must be given in accordance with the short-title system outlined below.
- As a means of cross-referencing your own work by referring to other notes, sections, or chapters within your text. This can help to avoid needless repetition within a text and can facilitate the construction of a tightly-structured and coherent argument. Care must be taken, when adding or removing notes, to alter references to notes in accordance with the resultant change in numbering.

### Numbering and placement of notes

Notes should be numbered consecutively, starting with 1, throughout an essay or chapter of a text. Numbers should be given in the text in superscript at the end of a

sentence or at the end of a clause. They should always appear after a punctuation mark, with the exception of the em-dash, which they should always precede. Whilst it is often necessary to have more than one note within a sentence, care should be taken not to obstruct the flow of the prose.

Any sentence which includes a quotation must also include a note referring the reader to its source. If a single sentence includes more than one quotation from a single source, one note at the end of the sentence, referring the reader to multiple page numbers if appropriate, will suffice. If information from another source, or the view of another scholar, is paraphrased within a paragraph, one note at the end of that paragraph directing the reader to the source will suffice.



## Full references

A source must be given a full reference the first time it is cited in the text.

### Full references to books

The first full reference to a book should include the following information in the following order where applicable:

- First name or initials of author(s) or editor(s)
- Surname of author(s) or editor(s)
- Complete title of text, including subtitle
- Full name of editor(s)
- Full name of translator(s)
- Edition, if not the first
- Volume number
- Series title
- Volume number within series
- Place of publication
- Name of publisher
- Date of publication
- Reprint publication details (place of publication, name of publisher, date of publication)
- Page number(s) to which you have referred

### Abbreviations

ed./eds.	editor/editors
trans.	translator(s)
edn	edition
vol./vols.	volume/volumes
repr.	reprint

- <sup>1</sup> Alfred Einstein, *Gluck*, Eric Blom (trans.), 2nd edn (London: Dent, 1964), 12.
- <sup>2</sup> Richard Kearney (ed.), *Twentieth-Century Continental Philosophy*, Routledge History of Philosophy, vol. 8 (London and New York: Routledge, 1994), 290–349.
- <sup>3</sup> *The Berg–Schoenberg Correspondence: Selected Letters*, Juliane Brand, Christopher Hailey and Donald Harris (eds.) (New York and London: W. W. Norton, 1987), 271.
- <sup>4</sup> *E. T. A. Hoffmann’s Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, David Charlton (ed.), Martyn Clarke (trans.) (Cambridge: Cambridge University Press, 1989), 108.
- <sup>5</sup> William Dobson (ed., trans.), *Schleiermacher’s Introductions to the Dialogues of Plato* (Cambridge: Deighton, 1836; repr. New York: Arno Press, 1973), 99.
- <sup>6</sup> H. C. Robbins Landon, *Haydn: The Early Years, 1732–1765*, Haydn: Chronicle and Works, vol.1 (London: Thames & Hudson, 1980), 73.
- <sup>7</sup> Charles Rosen, *The Romantic Generation* (London: Harper Collins, 1996), 79.
- <sup>8</sup> John H. Morgan and Alexander Gode (trans.), *On the Origin of Language* (New York: Frederick Ungar, 1966), 99.
- <sup>9</sup> Bernard Harrison, *Haydn: The ‘Paris’ Symphonies* (Cambridge: Cambridge University Press, 1998), 94.

#### Notes on examples:

- From examples 3, 4 and 5 it will be apparent that, in cases in which the name of the author is part of the title of the text, it need not be repeated in a note. If the note is documenting a comment made by the editor of such a text, then the editor’s name appears before the title (example 5). If however the note is documenting a comment made by the author, then the name of the editor appears after the title (examples 3 and 4).
- The title of the text must be given in italics. However, series titles must be given in standard typeface (example 2).
- If the title of a text includes a word(s) given in quotation marks, these must be given in single quotation marks (example 9).
- When referring to English-language publications, all main words in the title of a text must be capitalised, regardless of how they appear on the title page of the



book. When referring to titles in Irish, Italian, French, or Spanish, only the first word and all subsequent proper nouns should be capitalised. When referring to titles in German, the first word and all subsequent nouns should be capitalised.

- The title of a text must be separated from the subtitle by a colon, regardless of how it appears on the title page of the book.
- The name of the author, editor, translator, and publisher must be given exactly as it appears on the title page of the book.
- When a text has more than one author/editor, their names must be given in the order in which they appear on the title page of the book (example 3).
- The span of page numbers and dates must be separated by an en-dash, rather than a hyphen (see [Punctuation](#)).

### Full references to articles in books

The first full reference to an article in a book should include all of the information given for the first full reference of a book. It should also include the full name of the author of the article and the title of the article.

<sup>1</sup> Johann Wolfgang von Goethe, 'On German Architecture,' in *Idem, Essays on Art and Literature*, John Gearey (ed.), Ellen von Nardroff and Ernest H. von Nardroff (trans.), Goethe's Collected Works, vol. 3 (Princeton: Princeton University Press, 1986), 3–10.

<sup>2</sup> Sanna Pederson, 'Romantic Music Under Siege in 1848,' in *Music Theory in the Age of Romanticism*, Ian Bent (ed.) (Cambridge: Cambridge University Press, 1996), 57–74 (65).

<sup>3</sup> Dorothea Link, 'L'arbore di Diana: A Model for *Così fan tutte*,' in *Wolfgang Amadè Mozart: Essays on His Life and His Music*, Stanley Sadie (ed.) (Oxford: Clarendon Press, 1996), 362–73.

<sup>4</sup> Peter A. Hoyt, 'The Concept of *développement* in the Early Nineteenth Century,' in *Music Theory in the Age of Romanticism*, Ian Bent (ed.) (Cambridge: Cambridge University Press, 1996), 141–62.

<sup>5</sup> Elaine R. Sisman, 'Learned Style and the Rhetoric of the Sublime in the "Jupiter" Symphony' in *Wolfgang Amadè Mozart: Essays on His Life and His Music*, Stanley Sadie (ed.) (Oxford: Clarendon Press, 1996), 213–38.

Notes on examples:

- The title of the article is given in standard typeface and in single quotation marks.
- If the title of the article includes titles of compositions/texts, these should be given in italics, regardless of how they are given in the text (example 3).
- If the title of the article includes any other words in italics, such as words from a foreign language, these should also be rendered in italics (example 4).
- If the title of the article includes a word(s) given in quotation marks, this must be given in double quotation marks (example 5).
- Idem ('the same') can be used in place of the author's name in successive references within one note to more than one text by that author. It should be given in italics (example 1).
- The span of pages of the article cited must be given. If you are referring the reader to a specific page within the article, this must be placed in parentheses after the span of pages has been given (example 2).

### Full references to articles in journals

The first full reference to an article in a journal should include the following information in the following order:

- Author's first name or initials
- Author's surname
- Title of article
- Title of journal
- Volume number of journal
- Number of issue (where given)
- Date of issue
- Page numbers

<sup>1</sup> Celia Applegate, 'How German is it? Nationalism and the Idea of Serious Music in the Early Nineteenth Century,' *19th-Century Music* 21/3 (Spring 1998): 274–96 (280).

<sup>2</sup> Julian Rushton, 'Christoph Willibald Gluck, 1714–87: The Musician Gluck,' *Musical Times* 128/1737 (November 1987): 615–18.

<sup>3</sup> David Metzger, 'Musical Decay: Luciano Berio's *Rendering* and John Cage's *Europera 5*,' *Journal of the Royal Musical Association* 125/1 (2000): 93–114 (100).

<sup>4</sup> Helga Slessarev, 'E. T. A. Hoffmann's *Prinzessin Brambilla*: A Romanticist's Contribution to the Aesthetic Education of Man,' *Studies in Romanticism* 9/3 (Summer 1970): 147–60.

<sup>5</sup> David Clarke, 'The Meaning of "Lateness": Mediations of Work, Self and Society in Tippett's Triple Concerto,' *Journal of the Royal Musical Association* 125/1 (2000): 62–92.

Notes on examples:

- The title of the article is given in standard typeface and in single quotation marks.
- If the title of the article includes titles of compositions/texts, these should be given in italics, regardless of how they are given in the text (examples 3 and 4).
- If the title of the article includes any other words in italics, such as words from a foreign language, these should also be rendered in italics.
- If the title of the article includes a word(s) given in quotation marks, this must be given in double quotation marks (example 5).
- The title of the journal is given in italics and in the exact form in which it appears on the title page of the journal.
- The volume number is separated from the issue number by an oblique.
- The page numbers are given after a colon.

## Full references to other sources

### Letters

Alban Berg to Arnold Schoenberg, 27 September 1918, *The Berg–Schoenberg Correspondence: Selected Letters*, Juliane Brand, Christopher Hailey and Donald Harris (eds.) (New York and London: W. W. Norton, 1987), 271.

### Book reviews

Scott Burnham, review of *E. T. A. Hoffmann's Musical Writings: Kreisleriana, The Poet and the Composer*, *Music Criticism*, David Charlton (ed.), 19th-Century Music 14/3 (Spring 1991): 286–96 (294).

Note: When citing a book review it is not necessary to include the full bibliographical details of the book in the note. However, these should be included in a separate entry in the bibliography.

### Unpublished dissertations

Denis Albert Libby, 'Gaspard Spontini and His French and German Operas' (Ph.D. diss., Princeton University, 1969), 50.

Note: The title of dissertations is given in standard typeface, not italics.

### Scores

Ludwig van Beethoven, *Symphony No.5 in C Minor*, Elliot Forbes (ed.), Norton Critical Score (London: Chappell, 1971).

### Sleeve notes

William Mann, 'Schubert: Winterreise, D.911,' sleeve notes for compact disc EMI CDC 7493342, 1989, 3.

## Recordings

Franz Schubert, *Winterreise*, D.911, Olaf Bär (baritone), Geoffrey Parsons (piano), compact disc EMI CDC 7493342, 1989.

Note: Full references to compact discs referred to should be duplicated in a discography.

## Webpages

<sup>1</sup> Hermann Danuser, 'Arnold Schönberg – Portrait of a Century' ([http://www.schoenberg.at/1\\_as/essay/essay\\_e.htm](http://www.schoenberg.at/1_as/essay/essay_e.htm), 15 October 2003).

<sup>2</sup> *Reports on Conferences in Aesthetics* (<http://aesthetics.online.org/reports/index.html>, 15 October 2003).

Note: The date given in a note referring the reader to a web page should be the date on which you read it. If the name of the author is unascertainable, then the note should begin with the title of the web page (example 2).

## Books published electronically

<sup>1</sup> Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2007), Kindle edition.

<sup>2</sup> Philip B. Kurland and Ralph Lerner (eds.), *The Founders' Constitution* (Chicago: University of Chicago Press, 1987), <http://press-pubs.uchicago.edu/founders/>.

Note: If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL. If no fixed page numbers are available you can include a section title or a chapter or another number.

## Lectures

<sup>1</sup> Tom Smith, Lecture of 26 October 2000.

<sup>2</sup> Tom Smith, 'Haydn in London,' Lecture of 26 October 2000.

Note: A lecture should only be cited as a source of information when the lecturer has presented an original idea. Do not cite a lecture as a source of information if that information is also to be found in a published primary or secondary source. If the lecture has been given a title this may be cited in your reference (example 2).

## Shortened references

Once a full reference has been given to a source, subsequent references to the same source should be given in a shortened form. This must include the surname of the author(s) or editor(s) of the book/article and a shortened version of its title. This should include the key word(s) of the main title of the text and should be adhered to consistently throughout your text thereafter.

### Shortened references to books

<sup>1</sup> Einstein, *Gluck*, 13.

<sup>2</sup> *Berg–Schoenberg Correspondence*, 271.

<sup>3</sup> *Hoffmann’s Musical Writings*, 45.

<sup>4</sup> Charlton (ed.), *Hoffmann’s Musical Writings*, 36.

Note: As with full references to books, if the author’s name is part of the title of the book, it is not necessary to reiterate it. However, as before, care must be taken to distinguish remarks made by the editor of a text from those of the author (examples 3 and 4).

### Shortened references to articles in books

<sup>1</sup> Goethe, ‘On German Architecture,’ 7.

<sup>2</sup> Pederson, ‘Romantic Music,’ 60.

Note: Whilst, after the first full reference has been given, it is not necessary to include the details of the book from which the article comes, this should be done in an abbreviated form at the start of a new chapter. This ensures that the reader will be able to find the full reference to the article with ease in the bibliography, in which a full reference to the book, rather than to the article will be made.



### Abbreviated references at the start of a new chapter

<sup>1</sup> Goethe, 'On German Architecture,' in *Idem, Essays on Art and Literature*, 8.

<sup>2</sup> Pederson, 'Romantic Music,' in *Music Theory*, Bent (ed.), 60.

Note: The span of page numbers of the article does not need to be repeated.

### Shortened references to articles in journals

<sup>1</sup> Applegate, 'How German is it?' 280.

<sup>2</sup> Rushton, 'Christoph Willibald Gluck,' 615.

<sup>3</sup> Metzger, 'Musical Decay,' 93.

Note: There is no need to give a longer reference to the journal from which the article comes at the start of a new chapter because, in the bibliography, the article will be cited under the name of its author. The span of page numbers of the article does not need to be repeated.

### Shortened references to other sources

#### Letters

When making references to letters from a volume of letters already cited, the bibliographical details of that volume may be abbreviated. However, the full names of the author and recipient of the letter cited should be given:

<sup>1</sup> Alban Berg to Arnold Schoenberg, 27 September 1918, *Berg–Schoenberg Correspondence*, 271.

Only when the same letter is cited more than once may bibliographical details of the volume from which it comes, and the first names of the author and recipient of the letter, be omitted:

<sup>2</sup> Berg to Schoenberg, 27 September 1918, 271.

The first shortened reference in a new chapter to a letter previously cited should include abbreviated details of the volume from which it comes:

<sup>3</sup> Berg to Schoenberg, 27 September 1918, *Berg–Schoenberg Correspondence*, 271.

### Book reviews

Burnham, review of *Hoffmann's Musical Writings*, Charlton (ed.), 294.

### Unpublished Dissertations

Libby, 'Gaspard Spontini,' 50.

### Scores

Beethoven, *Symphony No. 5*.

### Sleeve notes

Mann, 'Schubert: Winterreise,' 3

### Recordings

Schubert, *Winterreise*, compact disc.

### Webpages

<sup>1</sup> Danuser, 'Arnold Schönberg'.

<sup>2</sup> *Reports on Conferences in Aesthetics*.

### Lectures

<sup>1</sup> Smith, Lecture of 26 October 2000.

<sup>2</sup> Smith, 'Haydn in London'.

Note: See note under [Full references to other sources](#) on when it is permitted to refer to a lecture as a source of information. If a lecture has been given a title, the date of the lecture may be omitted in references subsequent to the first.

### Use of *Ibid.*, *Op. Cit.*, and *Loc. Cit.*

*Ibid.* (Ibidem, 'in the same place') can be used in successive references in notes to a single text. It should not be used if more than one text is cited in the preceding note.

*Ibid.* takes the place of the author's name and the title of the text. However, it should always be used with a page reference, even if that is the same as cited in the preceding note. It should be given in italics and followed by a full stop and a comma.

<sup>1</sup> Applegate, 'How German is it?' 280.

2 *Ibid.*, 280.

*Op. cit.* (*opere citato*, 'in the work cited') and *Loc. cit.* (*loco citato*, 'in the place cited') are used, with the last name(s) of the author(s)/editor(s) in place of the title of a text previously cited.

Applegate, *Op. cit.*, 280.

However, the use of *Op. cit.* and *Loc. cit.* is now **widely discouraged** because of the confusion it leads to when more than one text by a single author is cited.

### Citation of multiple texts in a note

In a substantive note, in which you direct the reader to literature pertaining to a topic/period/composer, you may wish to refer to several texts in one note. These should be arranged in alphabetical order by the surname of the author, and the entries for each text separated by a semi-colon. If any of the texts included in the list have been cited previously, then a shortened reference to those texts should be used, as outlined above.

<sup>1</sup> On Schumann's musical aesthetics see Leon Botstein, 'History, Rhetoric, and the Self: Robert Schumann and Music Making in German-Speaking Europe, 1800–1860,' in *Schumann and His World*, R. Larry Todd (ed.) (Princeton: Princeton University Press, 1994), 3–46; John Daverio, *Robert Schumann: Herald of a 'New Poetic Age'* (Oxford:

Oxford University Press, 1997); Berthold Hoeckner, 'Schumann and Romantic Distance,' *Journal of the American Musicological Society* 50/1 (Spring 1997): 55–132; Edward A. Lippman, 'Theory and Practice in Schumann's Aesthetics,' *Journal of the American Musicological Society* 17/3 (Fall 1964): 310–45.

## Bibliography

You must always provide a full bibliography at the end of an essay or dissertation. Your bibliography must include full references to all of the sources to which you have referred in your text. In the bibliography of a dissertation, you may also include references to sources which are not referred to in your text, but which have informed your work.

Bibliographies are not generally included at the end of articles submitted for publication in journals.

### Rules for compiling a bibliography

1. Your bibliography should be single spaced, with a space in between each entry.
2. You may subdivide your bibliography under the headings of 'Primary Sources' and 'Secondary Sources' although it is perfectly acceptable to combine the two.
3. The entries in your bibliography must be arranged alphabetically by the surname of the author/editor.
4. The surname of the author/editor must precede the forename/initials, from which it must be separated by a comma.

Goehr, Lydia, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992).

5. When a text has more than one author/editor, their names are listed in the order in which they are given on the title page of the book. With the exception of the first author/editor listed, the names of the co-authors appear in the natural order, with the forename followed by the surname.

Harrison, Charles, Paul Wood, and Jason Gaiger (eds.), *Art in Theory 1815–1900: An Anthology of Changing Ideas* (Oxford: Basil Blackwell, 1998).

6. Entries for texts which include the name of the author in the title, must be entered under the name of the author, thus necessitating the duplication of the author's name.

Berg, Alban and Arnold Schoenberg, *The Berg–Schoenberg Correspondence: Selected Letters*, Juliane Brand, Christopher Hailey and Donald Harris (eds.) (New York and London: W. W. Norton, 1987).

Hoffmann, E. T. A., *E. T. A. Hoffmann's Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, David Charlton (ed.), Martyn Clarke (trans.) (Oxford: Oxford University Press, 1989).

Schumann, Robert, *Schumann on Music: A Selection from the Writings*, Henry Pleasants (ed., trans.) (New York: Dover, 1988).

7. Primary source material should be cited under the name of the author, rather than under that of the editor or translator, as in the preceding examples.
8. When citing several texts by one author, the 3-em dash should be substituted for the author's name in all but the first entry. Single author entries should precede multi-author entries. Entries for texts written by an author should precede those edited or translated by them. Multiple entries for the same author should be arranged in chronological order, with the text published first cited first.

Example 1:

Kerman, Joseph, 'How We Got into Analysis, and How to Get Out,' *Critical Inquiry* 7 (Winter 1980): 311–31.

———, 'A Few Canonic Variations,' *Critical Inquiry* 10 (September 1983): 107–25.

——— (ed.), *Write All These Down: Essays on Music* (Berkeley, California and London: University of California Press, 1997).

Example 2:

Bent, Ian (ed.), *Music Analysis in the Nineteenth Century*, 2 vols. (Cambridge: Cambridge University Press, 1994).

——— (ed.), *Music Theory in the Age of Romanticism* (Cambridge: Cambridge University Press, 1996).

——— and William Drabkin, *Analysis* (London: Macmillan, 1987).

9. When the name of the author of a source is unascertainable, the bibliographical entry should begin with the title of the source. In alphabetizing the entry, the initial article should be discounted.

*Reports on Conferences in Aesthetics* (<http://aesthetics.online.org/reports/index.html>, 15 October 2003).

10. Do not give separate entries for articles in books: just cite the book in which the articles appear, under the name of the editor(s) of the text.

Bent, Ian (ed.), *Music Theory in the Age of Romanticism* (Cambridge: Cambridge University Press, 1996).

NOT:

Pederson, Sanna, 'Romantic Music Under Siege in 1848,' in *Music Theory in the Age of Romanticism*, Ian Bent (ed.) (Cambridge: Cambridge University Press, 1996), 57–74.

11. Give a separate entry for every article published in a journal under the name of the author of the article. The span of pages of the article must be included.

Fend, Michael, 'Literary Motifs, Musical Form, and the Quest for the "Sublime": Cherubini's *Eliza ou le Voyage aux glaciers du Mont St Bernard*,' *Cambridge Opera Journal* 5/1 (March 1993): 17–38.

Hoeckner, Berthold, 'Schumann and Romantic Distance,' *Journal of the American Musicological Society* 50/1 (Spring 1997): 55–132.



## Referencing articles from the 1<sup>st</sup> and 2<sup>nd</sup> editions of the *New Grove*

### Footnotes/endnotes

#### First reference

The first reference to an article from the 2nd edition of the *New Grove Dictionary of Music and Musicians* should give full bibliographical details:

<sup>1</sup> Gerhard Allroggen, 'E. T. A. Hoffmann,' in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie and John Tyrrell (eds.), 2nd edn, vol. 8 (London: Macmillan, 2001), 585–94 (587).

Thereafter, references to the same article should be given in a shortened form, thus:

<sup>2</sup> Allroggen, 'E. T. A. Hoffmann,' 586.

#### Subsequent references to other articles

For the first reference to another article, a shortened version of the title of the text should be used, along with the surnames of the editors, the edition, the volume number, the span of page numbers (and the page number referred to). Further publication details should be omitted:

<sup>3</sup> Tyrrell, John, 'Leoš Janáček,' in *The New Grove Dictionary*, Sadie and Tyrrell (eds.), 2nd edn, vol. 12, 769– 92 (790).

Subsequent references to the same article should be abbreviated thus:

<sup>4</sup> Tyrrell, 'Leoš Janáček,' 790.

In a dissertation it is advisable to use the model of a shortened reference (example 3) in the first reference to an article in a new chapter, even if that article has been referred to with full publication details in a previous chapter. This ensures that the reader is able to find the full reference in the bibliography with ease.

## Referring simultaneously to articles from the 1st and 2nd editions of the *New Grove*

If references are made to articles from the 1st edition of the *New Grove* in addition to articles from the 2nd edition, it is essential that the distinction between the two is made clearly.

The first full reference to an article from the 1st edition of the *New Grove* should appear thus:

<sup>5</sup> Gerhard Allroggen, 'E. T. A. Hoffmann,' in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie (ed.), 1st edn, vol. 8 (London: Macmillan, 1980), 618–26 (620).

Subsequent references to the same article should appear in a shortened form (example 2).

Subsequent references to other articles from the 1st edition should appear thus:

For the first reference to another article, a shortened version of the title of the text should be used, along with the surnames of the editor, the edition, the volume number, the span of page numbers (and page number referred to). Further publication details should be omitted.

<sup>6</sup> John Tyrrell, 'Leoš Janáček,' in *The New Grove Dictionary*, Sadie and Tyrrell (eds.), 1st edn, vol. 9, 474–90 (480).

(Subsequent references to the same article should be abbreviated - example 4).

The referencing needs to be more complex when articles are referred to from both the 1st and 2nd editions of the *New Grove* on the same subject and by the same author. If the guidelines outlined above are followed, the distinction will be clear in the first full reference to an article, but not in the shortened references. In order to make the distinction clear in shortened references to articles from the 1st and 2nd editions on the same subject and by the same author, the following guidelines should be adhered to.

If the article referred to is on a different subject *or* by a different author, the distinction will be clear anyway, and the guidelines outlined above will suffice.

Subsequent to the first full reference to an article, shortened references to an article from the 2nd edition of the New Grove should appear thus:

<sup>7</sup> Allroggen, 'E. T. A. Hoffmann,' in *The New Grove Dictionary*, Sadie and Tyrrell (eds.), 2nd edn, 587.

Shortened reference to an article from the 1st edition of the New Grove:

<sup>8</sup> Allroggen, 'E. T. A. Hoffmann,' in *The New Grove Dictionary*, Sadie (ed.), 1st edn, 620.

## Bibliography

In the bibliography, the complete text of the *New Grove* should be cited under the name of the editor(s). This obviates the need to have numerous references to different articles. If references have been made to both the 1st and 2nd editions of the New Grove, these should be given separate entries.

The 1st edition should be cited before the 2nd edition thus:

Sadie, Stanley (ed.), *The New Grove Dictionary of Music and Musicians*, 1st edn, 20 vols. (London: Macmillan, 1980).

——— and John Tyrrell (eds.), *The New Grove Dictionary of Music and Musicians*, 2nd edn, 29 vols. (London: Macmillan, 2001).

## Quotations

### Quotation marks

Quotations from other sources which are integrated into the prose of your text should be placed in single quotation marks. If the quotation includes a quotation within it, this should be placed in double quotation marks.

‘Central to the aspirations of enlightened minds was the search for a true “science of man.”’<sup>1</sup>

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<sup>1</sup> Roy Porter, *The Enlightenment* (Hampshire and London: Macmillan, 1990), 12.

Notes on example:

- Quotations must always be followed directly by a footnote or endnote directing the reader to the source of information. This must include the appropriate page number(s).
- Punctuation marks must always be placed inside the quotation marks. If the quotation ends with an exclamation mark or a question mark, this too should be placed within the quotation marks, and no further punctuation added afterwards.

### Indented quotations

If the quotation you cite is c.15 words or more in length it should be set in relief from the body of your text by an indentation on the left-hand side of the page. There should be a line-space before and after the quotation, which must be single-spaced. Do not place the quotation within quotation marks. If the quotation includes a quotation within it, this should be placed in single quotation marks. The indented quotation must be followed directly by a footnote or endnote.

Robbins Landon states that:

The second Italian visit lasted from 13 August to 15 December 1771, and it resulted from a commission issued by Empress Maria Theresa to compose a 'serenata teatrale,' *Ascanio in Alba* (K.111), to be performed in honour of her son Ferdinand's marriage.<sup>1</sup>

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<sup>1</sup> H. C. Robbins Landon, *Mozart and Vienna* (London: Thames and Hudson, 1991), 41.

Note: Indented quotations must either be preceded by a colon and started with a capital letter or they must be run into your own prose, as illustrated below.

*Orfeo ed Euridice* was presented by one of Gluck's supporters, Jean-François de La Harpe, as

the first example of an opera in which the music was never separate from the action, and in which the words and the melody formed a truly dramatic whole from beginning to end.<sup>1</sup>

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<sup>1</sup> Jean-François de La Harpe, *Lyceum, or Course in Ancient and Modern Literature*, s.v. 'On Italian Opera Compared with Ours, and on Changes that the New Music Can Introduce in French Opera,' in Enrico Fubini (ed.), *Music and Culture in Eighteenth-Century Europe: A Source Book*, Wolfgang Freis, Lisa Gasbarrone and Michael Louis Leone (trans.) (Chicago and London: University of Chicago Press, 1994), 373–78 (375).

Note: s.v. (*sub verbo*, 'under the word') is used to refer to an article within a text, or to a subsection within an article. When quoting primary source material that has been translated in another text you must list the author of the primary source first in your note, and then give bibliographical details of the text in which the material is quoted. In your bibliography you must list the text in which the material is quoted, rather than the primary source.

## Ellipses

Ellipses are used to indicate the omission of a word(s) from a quotation. An ellipsis must be indicated with 3 ellipsis points, which are printed on the line and enclosed in square brackets: [...]. Ellipses must not be used at the start and end of a quotation, even if the quotation is incomplete. Ellipses should be incorporated into your quotation so as to ensure that it remains grammatically correct. Additional punctuation and capitalization may be added either side of an ellipsis to ensure this.

Paragraph 1 may be paraphrased as illustrated in paragraph 2 below.

### Paragraph 1

I don't know what to say about this man. His taste, colour, composition, characters, expression and draughtsmanship have deteriorated at exactly the same rate as his morals have become depraved. What would you expect this artist to put on canvas? What is in his imagination? And what can there be in the imagination of a man who spends his life with prostitutes of the lowest kind? The grace of his shepherdesses is the grace of Favart in *Rose et Colas*; that of his goddesses comes from Deschamps.<sup>1</sup>

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<sup>1</sup> Denis Diderot, *Selected Writings on Art and Literature*, Geoffrey Bremner (trans.) (London: Penguin, 1994), 176.

### Paragraph 2

I don't know what to say about this man. His taste, colour, [...] and draughtsmanship have deteriorated at exactly the same rate as his morals have become depraved. What would you expect this artist to put on canvas? What is in his imagination? And what can there be in the imagination of a man who spends his life with prostitutes [...]? The grace of his shepherdesses is the grace of Favart [...]; that of his goddesses comes from Deschamps.<sup>1</sup>

<sup>1</sup> Denis Diderot, *Selected Writings on Art and Literature*, Geoffrey Bremner (trans.) (London: Penguin, 1994), 176.

If the source from which you are quoting contains ellipses, these must be rendered exactly as they appear in the text. Do not add square brackets where there were none in the original.

When interpolating ellipses, ensure that you do not substantially alter the meaning of the source from which you are quoting.

## Interpolations

You may interpolate additional words and phrases into a quotation to render its meaning clear. These words/phrases should be placed in square brackets. You may omit a word(s) from the quotation to facilitate this.

The quotation in example 1 may be cited, in a shortened form, as illustrated in example 2:

### Example 1

Vischer makes various attempts to define 'sounding emotion' and their diversity betrays how painfully clear the difficulty must have seemed to him. In order to meet Hanslick's objection, he tries to define 'sounding emotion' as an individual thing. He describes it as a fleeting, inapprehensible awareness.<sup>1</sup>

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<sup>1</sup> Carl Dahlhaus, *Esthetics of Music*, William Austin (trans.) (Cambridge: Cambridge University Press, 1982), 51.

### Example 2

In order to meet Hanslick's objection, [Vischer] tries to define 'sounding emotion' as an individual thing. He describes it as a fleeting, inapprehensible awareness.<sup>1</sup>



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<sup>1</sup> Carl Dahlhaus, *Esthetics of Music*, William Austin (trans.) (Cambridge: Cambridge University Press, 1982), 51.

When interpolating words/phrases into a quotation, ensure that you do not substantially alter the meaning of the source from which you are quoting.

### Use of *sic*

*sic* ('so') can be used to indicate a misspelling or error in a quotation. It should be given in italics and enclosed in square brackets after the misspelling/error.

'After obtaining his degree, John decided to wok [*sic*] for a year before commencing postgraduate study.'

'Mozart died in 1891 [*sic*].'

## Numbers and Dates

### Numbers

Bar numbers should be expressed in figures: bar 4, bars 15 to 19.

Pairs of numbers are elided to the shortest possible pronounceable form: pp. 90–99 (not 90–9); 318–19 (not 318–9)

Pairs of numbers are joined with an en dash, not with a hyphen (see [Punctuation](#)).

Use words for

- numbers up to and including a hundred

‘She had written seventy-seven sonatas by the time she was twenty-two.’

- all numbers appearing at the beginning of a sentence

‘Two hundred and ten years passed before the secret was uncovered.’

- approximate numbers

‘Over three hundred years ago his family emigrated to Italy.’

Numbers with two words up to a hundred are hyphenated: sixty-six; ninety-eight

## Dates

Dates should be expressed as follows: 1 January 1995.

Days and dates should be expressed as follows: Saturday, 1 January 1996.

Decades are expressed as 1960s (not 1960's or 'sixties')

If a date is approximate, precede the date with *c.* (*circa*, 'about'): c.1892

Pairs of dates should be elided to the shortest possible pronounceable form:

- 1942–3
- 1990–91 (not 1990–1)
- 1899–1903
- 1914–18 (not 1914–8)

Pairs of dates must be joined with an en dash, not with a hyphen (see '[Punctuation](#)').

In the title of an essay, chapter, dissertation, or other scholarly publication, spell out dates in full.

## Writing about Music

Write out sharps and flats: F sharp minor, B flat chord.

Use a capital letter when referring to a key: C sharp minor, D major.

Spell out intervals: a minor sixth, a major third.

Write time signatures as: 6/8, 3/4.

Write chords as: 6/4, 4/2.

Write voice-leading progressions as: 7–6, 4–3.

Write scale-step progressions as: I–IV–V–I.

Figuring of chords should be given in superscript: I–II<sup>7</sup>–V<sup>4</sup>–3–I.

Use superscript font when referring to the form of a movement: ABA<sup>1</sup>.

Use subscript font for the transposition level of sets in twelve-note nomenclature: P<sup>4</sup>, I<sup>6</sup>, R<sup>2</sup>, RI<sup>9</sup>.

Fortean nomenclature should be rendered thus: 4-25 (0268), 4-Z15 (0146).

Write out dynamics (which should be given in italics): *diminuendo*, *pianissimo*. If quoting from a score in which they are abbreviated, quote in the abbreviated form: *pp*, *ff*.

Tempo indications (including those used as the title of a movement) should be given in roman typeface: Adagio, Allegro con brio.

Titles of works, as given by their composers, should be given in italics: Mendelssohn's *Lieder ohne Worte*, Berlioz's *Symphonie fantastique*, Boulez's *Le Marteau sans maître*.

Nicknames of works should be given in standard typeface and in quotation marks: 'Jupiter' Symphony, 'Paris' Symphony.

Genre titles should be given in standard typeface: Symphony No. 4, Mass in D.

Titles of texts to which music is set should be given in italics. Hence song cycles should be given in italics, but individual song titles in standard typeface and in quotation marks: Schubert's *Winterreise* contains 'Die Post' and 'Im Dorfe.'

Similarly titles of masses should be given in italics, but titles of individual movements of a mass should be given in standard typeface and in quotation marks: Beethoven's *Missa Solemnis* contains an 'Agnus Dei' and a 'Gloria.'

All main words of an English title should be capitalised. When referring to titles in Irish, Italian, French, or Spanish, only the first word and all subsequent proper nouns should be capitalised. When referring to titles in German, the first word and all subsequent nouns should be capitalised.

Quotations from within movements of a mass or song should be given in standard typeface and in quotation marks: 'Et in terra pax,' 'Fliegt der Schnee mir ins Gesicht.'

When referring to musical compositions, use the abbreviated form of number (No.) and opus (Op.), and catalogue numbers (such as K. for Köchel's catalogue of Mozart, Hob. for Hoboken's catalogue of Haydn, D. for Deutsch's catalogue of Schubert, and BWV for the *Bach-Werke- Verzeichnis*):

Bach's Toccata and Fugue in D minor, BWV 565

Beethoven's Piano Sonata in F minor, Op. 2, No. 1

Schubert's Symphony No. 8 in B minor, D. 759 ('Unfinished')

Schoenberg's Opp. 23, 24 and 25.

Use roman numerals to refer to the acts in an opera: Act II. Use arabic numerals to refer to the scenes in an opera: Scene 3.

Use the following abbreviation when referring to the act and scene of an opera in a caption to a musical example: Beethoven, *Fidelio*, II/3.

When referring to the movement of a work in your prose, do so in long-hand: 'The third movement of Haydn's Symphony No. 90 closes with a pianissimo restatement of the opening theme.'

Musical examples should be kept as close as possible to the references to them in your text. When presenting musical examples in a dissertation, they may be bound in a separate volume.

Each musical example should be accompanied by a caption. When referring to the movement of a work in a caption, use roman numerals. Bar numbers can be indicated without preceding them with the word 'bars'.

Ex. 6. Haydn, Symphony No. 90/III, 99–105

## Punctuation

### Commas

Commas should be used between clauses of a sentence and at any other point which serves to clarify the meaning of a sentence. It is important to be aware that commas can change the meaning of a sentence.

Examples:

The flags were in red, purple and black, and green.

(This sentence means that there were flags which were red, flags which combined purple and black, and flags which were green.)

The flags were in red, purple, and black and green.

(This sentence means that there were flags which were red, flags which were purple, and flags which combined black and green.)

The inclusion of superfluous commas should be avoided.

Avoid: In 1999, I went away to Germany for a holiday.

Avoid: In the first half of the twentieth century, there were two world wars.



## Colons

The colon should be used in the following ways:

- to introduce an indented quotation
- to introduce a list of items

He was determined to excel at each of his occupations: composing, conducting, teaching, and accompanying.

- to separate two clauses, the second of which illustrates, defines, or explicates the first.

There remained one problem: how to persuade a wealthy sponsor to back such a controversial project. He returned to the medium he found most appealing: the string quartet.

## Semicolon

The semicolon should be used in the following ways:

- To separate two statements which are connected in meaning, but unconnected by a conjunction (such as 'and,' 'if,' 'but'). The semicolon can be used in the same manner with a conjunction, enabling you to achieve a more emphatic pause in a sentence than the insertion of a comma would facilitate.

All of Haydn's symphonies display unity of character, in Körner's sense of the term; (but) the humour of the late symphonies is tinged with irony which was arguably fundamental to Haydn's compositional style.

- To separate two clauses that have different subjects and which are not connected by a conjunction. This use of the semicolon is particularly useful in a sentence in which you are considering an idea from opposing standpoints.

Schumann associated the 'romantic' with the modern, insofar as he conceived 'romantic' music as that in which the spirituality of earlier music is recreated in an original form; whilst E. T. A. Hoffmann's understanding of the term is devoid of such associations, he nevertheless refrains from using it in relation to the music of Palestrina.

- To separate consecutive points in a list, when the complexity of the points made demands a higher level of punctuation than a comma in order to clarify the meaning of the sentence.

The so-called 'revivalist movement' of the early-nineteenth century was reflected in the new enthusiasm for the music of Bach, to which Mendelssohn's famous performance of the St. Matthew Passion in 1829 bears testimony; in the revival of interest in medieval and Renaissance art, which prompted the Nazarenes to imitate the paintings of Raphael; and in the Gothic revival, which was identified specifically with a religious revival.

## Hyphens

Use the hyphen to clarify the meaning of a phrase.

- deep-red carnations
- four-year-old kittens
- little-frequented places
- seven-week course

Hyphenate compound adjectives.

- first-subject material
- a well-known pianist eighteenth-century France
- late-nineteenth-century Germany

Hyphenate numbers with two words up to a hundred.

- seventy-seven
- fifty-one

- one hundred and sixty-two
- two hundred and forty-one

Do not use a hyphen after adverbs ending in 'ly.'

- Correct: a beautifully written coda
- Incorrect: a beautifully-written coda

Try to avoid 'floating' hyphens by rewording.

- Reword 'eighteenth- and early-nineteenth-century sonatas' as 'sonatas of the eighteenth and early-nineteenth-centuries.'
- Reword 'four- and eight-bar phrases' as 'phrases of four and eight bars.'

## Dashes

There are two kinds of dash: the en dash (–), which is longer than the hyphen, and the em dash (—).

### En dashes

En dashes are used to link two parts of a compound, neither of which alters the meaning of the other. They are not used with spaces. They are either used to mean 'and' or 'to.'

They are used to mean 'and' in phrases such as:

- Benson–Tyson fight
- Fianna Fáil–Fine Gael alliance
- Muslim–Hindu issue

They are used in this sense to distinguish two names from double-barrelled names, which are hyphenated.

- two names: Morgan–Fraser partnership

- double-barrelled name: Ashley-Cooper

They are used to mean 'to' in such phrases as:

- London–Edinburgh railway

They are also used to mean 'to' between pairs of numbers:

- pages 24–54
- 1789–1814
- bars 14–18
- 12–15 miles
- 22–25 May
- children of 12–15 years

Note: The en dash should not be used as a substitute for 'and' if the phrase includes 'between':

- Correct: 'the period between 1910 and 1925.'
- Incorrect: 'the period between 1910–25.'

The en dash should not be used as a substitute for 'to' if the phrase includes 'from':

- Correct: 'from 1980 to 1986.'
- Incorrect: 'from 1980–86.'

## Em dashes

The em dash is used parenthetically to set in relief a clause in a sentence. Such clauses should always begin and end with an em dashes, which are used without spaces.

In interpreting Mozart's 'Jupiter' Symphony as sublime—thus presenting it as the work of a composer of 'genius'—Elaine Sisman suggests its kinship to the *Requiem* as a 'masterpiece.'

The em dash can also be used to add a clause on to the end of a sentence.

We have now moved into a development section of sorts; we can hear fugato workings of some of the opening ideas—a relatively common developmental technique in the early symphonies of the composer.

Note: the em dash must not be preceded or followed by another mark of punctuation.

Triple em dashes (three joined together (— — —)) should be used in your bibliography to stand for a repeated author's name.

## Brackets

### Round brackets

Round brackets can be used parenthetically like the em dash.

- He caught sight of Thomas (his old school friend), whom he hardly recognised.
- The features were clearly those of Thomas (his old school friend): the same high cheek bones, the humorous eyes, the sensitive mouth.

Note: the punctuation mark which would normally follow the word immediately before the bracket, must be placed after the closing bracket.

If the brackets come at the end of a sentence, the full stop must be placed outside of the closing bracket.

- He cheered up at once (and I was glad to notice it).

If the brackets enclose a complete sentence, the full stop must be placed within the brackets.

- He cheered up at once. (I was glad to notice it.)

## Square brackets

Square brackets should be used to indicate words which you have inserted into a quotation, and to enclose ellipses and *sic* (see '[Quotations](#)').

## Apostrophes

The apostrophe is used to indicate that a letter is missing from a word.

- couldn't (could not)
- wouldn't (would not)

Such abbreviations must not be used in essays, dissertations, or scholarly publications.

The apostrophe can also be used to indicate possession.

- Joshua's car
- the vicar's announcement

In order to make a plural noun possessive, add an apostrophe. Do not add an additional 's.'

- a dolls' house
- composers' lives

Exceptions:

- Correct
  - men's lives
  - women's lives
  - children's lives
- Incorrect
  - mens' lives
  - womens' lives
  - childrens' lives

In order to make a plural proper noun possessive, add an apostrophe and an 's.'

- Sibelius's symphonies
- Maxwell Davies's compositions

Do not use the apostrophe to indicate plurals.

Correct	Incorrect
1970s	1970's
OAPs	OAP's
apples	apple's

Note: it's = it is. Do not use this abbreviation in an essay, dissertation, or scholarly publication. Do not use an apostrophe with 'it' to indicate possession. Similarly, do not use an apostrophe with 'his,' 'hers,' 'ours,' 'theirs.'

## Spelling and Grammar

### Split infinitives

Do not split infinitives.

- Correct: to go boldly.
- Incorrect: to boldly go.

### There, their, and they're

'There' means 'In or at that place; in the place indicated, or referred to.' (OED)

- There is a pause at this point.

'Their' is possessive and means 'Of, belonging or pertaining to them, of both or each of them.' (OED)

- They picked up their instruments.

'They're' means 'they are.' This abbreviation should not be used in essays, dissertations, or other scholarly publications.

- They're leaving for Austria tonight.

### Nouns and verbs

'Practice' is a noun. 'Practise' is a verb.

- The practice of looking up words in a dictionary is highly recommended.
- He had forgotten to do his practice.
- He had promised to practise the piece for his lesson.
- She practised all day for her recital.

'Licence' is a noun. 'License' is a verb.

- I have just received my driving licence.
- The bar is not licensed to serve drinks after midnight.



### Loose and lose

‘Loose’ means ‘To let loose, set free; to undo, untie; to make slack, to relax.’ (OED)

- This is a loose reworking of the opening material.

‘Lose’ means ‘To suffer loss, to cease to possess something.’ (OED)

- We lose the sense of urgency at this point.

### Imply and infer

‘Imply’ means ‘To express indirectly; to insinuate.’ (OED)

- The ease with which she found her way implies that she was familiar with the area.

‘Infer’ means ‘To derive by deduction or induction from something known or assumed; to accept from evidence or premises; to conclude.’ (OED)

- We can infer from the ease with which she found her way that she was familiar with the area.

### Principle and principal

‘Principle’ means ‘A general law or rule as a guide to action.’ (OED)

- The later works demonstrate new compositional principles.

‘Principal’ means ‘First in rank or importance.’ (OED)

- The principal idea from the middle section returns at the end of the piece.

### Compliment and complement

‘Compliment’ means ‘A remark addressed to any one implying praise.’ (OED)

- I complimented her on her new dress.

‘Complement’ means ‘To make complete or perfect; to form the complement to.’ (OED)

- The gorgonzola sauce complemented the potato gnocchi perfectly.

### Affect and effect

‘Affect’ means ‘To have an effect on the feelings’ and ‘To like, love; to assume falsely; to pretend.’ (OED)

- I was deeply affected by the death of my mother.
- When his grandfather died, he affected grief.

‘Effect’ means ‘To bring about; to accomplish’ and ‘Something caused or produced; a result, consequence.’ (OED)

- She effected a transformation of the atmosphere in the room.
- The effect of the composition was stunning.

### Commonly misspelt words

- downbeat
- upbeat
- semitone
- semiquaver
- demisemiquaver
- semibreve
- subdominant
- submediant
- bar line

## Advice on presentation and style

Always plan your essay, chapter, or article before you attempt to write a first draft.

Make sure that your text sustains a coherent line of argument and that you have gathered together and cited enough evidence to defend this.

Make sure that your work contains some original ideas of your own: do not just cut and paste material from other sources.

Do not assume specialist knowledge on the part of your reader. You can only assume that your reader will be musically literate, and not that they will have knowledge of the period/topic about which you are writing. When preparing assessed work, address yourself to the external examiner, rather than to your course lecturer.

Start a new paragraph when you introduce a new idea or point. The first sentence of each paragraph should give the reader a clear indication of its content.

The first paragraph at the start of an essay or chapter of a dissertation, and after a heading or subheading, should begin at the left margin. Thereafter each new paragraph should begin with an indentation.

Avoid colloquialisms.

Do not use abbreviations such as 'i.e.' / 'e.g.' / 'etc.' in an essay, dissertation, or other scholarly publication.

Do not use exclamation marks and question marks, unless they are part of a quotation. When writing an essay you must write out in full the essay question you are answering at the start. Do not alter the wording of a pre-set essay title.

Do not over-use a thesaurus with a view to including lots of polysyllabic words in your prose. You should aim to produce clear prose which effectively conveys your ideas.

Avoid using metaphors, similes, and aphorisms in essays, dissertations, and articles intended for publication in scholarly journals. You are not seeking to produce creative writing, and should treat language purely as a means of conveying your argument.

Make sure that all your sentences are grammatically correct.

Do not use bullet points or note form in an essay, dissertation, or article intended for publication in a scholarly journal.

Make sure you distinguish clearly between your own ideas and those of other scholars.

Once you have produced a first draft of your text, re-read it and consider whether it could be more effectively organised or clearly expressed. Always proofread your own work before submitting it for assessment or publication.

## Page Layout

Essays and dissertations should be printed on the single side of A4 plain paper and should be double-spaced. Margins of 4cm on the left-hand side and of 2.5cm on the right-hand side should be created. Page numbers should be inserted at the top of each page. A sans serif font (such as Calibri or Arial) of size 12 should be used. In a dissertation, the preliminary pages (table of contents, acknowledgements, preface, and introduction) should be numbered with lower-case roman numerals. The main body of the dissertation should be numbered with arabic numerals, as in an essay.

When writing a dissertation, or a lengthy essay, it is helpful to include sections and subsections, which can be numbered with arabic numerals and lower-case roman numerals respectively. Whilst the headings of chapters should be centred, the headings of sections and subsections should be justified to the left. No full stop is used at the end of chapter titles or headings. In a dissertation all headings should be included in a table of contents, which should be presented as shown in the following example. Page numbers should be given in a column on the right-hand side of the page as shown.

Chapter One	Mozart's Operas	1
	1 <i>Le nozze die Figaro</i>	1
	i. Libretto	6
	ii. Orchestration	20
	iii. An Enlightenment opera?	35
	2 <i>Don Giovanni</i>	46
	i. Characterization	50
	ii. Virtuosity	55
Chapter Two	Spontini's Operas	70
	1 <i>Fernand Cortez</i>	74
	i. Libretto	78
	ii. Orchestration	90

## Plagiarism

Plagiarism means 'The action or practice of plagiarizing; the taking and using as one's own of the thoughts, writings, or inventions of another; A purloined idea, design, passage, or work.' (OED)

Plagiarism is a serious academic offence, liable to penalties similar to those incurred by cheating in examinations.

See the relevant Handbooks on <https://www.tcd.ie/creative-arts/students/current/>.

## Taking notes

When taking notes always begin by copying down the full bibliographical details of the source which you are studying. If this is an article from a book or journal, make sure that you make a note of the span of pages of the article. As you make notes, keep a record of the page numbers of the text in the margin of your notebook.

When making notes, make sure you distinguish between the ideas of the author and your own responses to the text. Placing your own responses to the text in brackets will help to prevent confusion.

Write out in full any sentences you are intending to quote in your own work, and place these in quotation marks.

When reading a text, consider its relevance to the question or topic about which you are intending to write, and be selective about the information you take down in your notes.

Make sure you make a note of references within the text which pertain to the topic you are researching so that you can follow them up subsequently.

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