



**Te Kōki
New Zealand
School of Music**

**GUIDELINES
FOR
PRESENTING
ACADEMIC WORK**

26 November 2014



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Formatting Documents Presented for Assessment

Title page

Any written assessments should always have a title page. This page should include:

- Your name in full
- Your student identification number
- The course for which the assessment is being presented
- The lecturer's name
- The assessment number and due date

Presentation

All assessments should be typed or produced on a word processor and follow these guidelines:

- Type only on one side of the paper
- Lines should be double spaced if submitted in hard copy
- If your lecturer requires electronic submission you may be asked to use single spacing in a word document so comments can be made as track changes
- Māori and Pacific Island words should be in the same typeface as the main text
- The Māori extended vowel should be written as Māori rather than Maaori
- It is also a good idea to number the pages of your assessment. (This is useful for your lecturer if the staple/paper clip falls off, or you have accidentally stapled your assessment in the wrong order!) The title page does not need to be numbered.

Numbering System

This system is only to be used when recommended by your lecturers. The numbering system, Decimal Tabulation, should only be used in organising and in referring to the text. For example:

- 1 Brief
- 2 Preparation
 - 2.1 Purpose
 - 2.2 Research note taking
- 3 Organisation
 - 3.1 Logical development
 - 3.1.1 Historical background
 - 3.1.2 Recent Developments
- 4 Writing
- 5 References

Footnotes and Bibliography

References must:

- 1) include all the information necessary to allow a reader to find the material you are quoting or citing. For books, this generally comprises the author's name, the title, the place of publication, the publisher, the year of publication, and page numbers. For articles, this generally comprises the author's name, the title of the article, the name of the journal, the volume number, the year of publication, and page numbers.
- 2) follow a consistent format throughout. Note that footnote citations and end bibliographies follow different rules of formatting.

There are two basic bibliographic systems in use, the documentary-note style and the author-date style. The documentary-note style is generally used in the humanities, while the author-date style is used in the social and natural sciences. Unless otherwise indicated by or agreed upon with a course instructor, students at the NZSM should adopt the documentary-note bibliographic system.

Students should be aware that publishers and journals mandate slightly different presentation formats, and should thus take care. For example, here are two versions of the same footnote, with differences highlighted:

Nancy Kovaleff Baker, "Der Urstoff der Musik: Implications for Harmony and Melody in the Theory of Heinrich Koch," *Music Analysis* 7/1 (1988), 23-27.

Nancy Kovaleff Baker, "Der Urstoff der Musik: Implications for Harmony and Melody in the Theory of Heinrich Koch," *Music Analysis* 7, no. 1 (1988): 23-7.

The NZSM does not require the adoption of any single version of the documentary-note style, but does require students to be consistent in their footnote and bibliographic format. Bibliography software such as EndNote can be a useful way to prepare a first draft of a bibliography, but students should review their notes and bibliographies before final submission of their work.

As a model for students, the style guide used by the journal *Eighteenth-Century Music* is given in the following pages. Other models can be found in the following internet or print publications:

- Cambridge University Press:
https://authornet.cambridge.org/information/productionguide/hss/text.asp#text_notes
- *The Oxford Style Manual*
- *Chicago Manual of Style*:
 - Documentary-Note Style (used in the humanities)

- Author-Date Style (used in the sciences)
- http://www.chicagomanualofstyle.org/tools_citationguide.html
- *MLA Style Manual* (used by American journals in languages and literatures)

Note that the last two are American publications and are given only as points of comparison.

FOOTNOTES

What is a footnote, and why do we have them?

Footnotes are linked numbered references that point from a particular sentence (or sentences) of your essay to the location of the sources of your direct quotations, figures and statistics, factual material, and ideas or arguments you have taken from other authors. They are placed at the 'foot' of the page. Footnotes are an important craft to master as they represent expertise, rigour, and accuracy in your use of evidence. They provide a basis for your essay's argument. The key to footnoting, as with so many other aspects of essay writing, is accuracy and consistency.

When do I footnote, and how many is enough?

You must provide footnotes for direct and indirect borrowing. Specifically, use footnotes whenever you:

- (i) quote another author. If you use all or part of a statement you must give a footnote.
For example: Goehring states that 'Cosi fan tutte found more consistent praise only in a later era'. (FOOTNOTE REQUIRED HERE)
- (ii) present figures, number, percentages, or other statistics. This sort of information comes from somewhere, so you must acknowledge the source, so that the figures be checked and 'trusted'.
For example: In the late eighteenth century, around 500 gulden per year constituted a middle-class income in Vienna. (FOOTNOTE REQUIRED HERE)
- (iii) summarise detailed factual material from your sources;
For example: Over the course of his life Francois Viète correctly expanded the estimation of pi out to thirty-five places; the value of which his wife placed on his tombstone.
(FOOTNOTE REQUIRED HERE)
Note: this is not a summary of an argument, it is a summary of factual material which is all easily verifiable; yet you must still indicate the source.
- (iv) acknowledge a summary of an argument or opinion of an author, even when the exact words are not used.
For example: Writing in the 1920s, Carl Flesch was particularly scathing about violinists' use of portamento. (FOOTNOTE REQUIRED HERE)

A further example, Elvis Presley saw many paranormal visions including dancing angels and UFOs - during his experimental drug-taking years (FOOTNOTE REQUIRED, AS WHAT ELVIS SAW IS AN OPINION OF SOMEONE. HOW ELSE COULD WE KNOW?)

Hint: if you find that most of your footnotes are of type (i) this indicates that you are over-quoting or not recognising your use of other authors' ideas. You should do more summarising of others' ideas in your own words, so that more of your footnotes become type (iv).

You do not need to footnote matters of common knowledge. Also, you do not need to footnote your own opinions and ideas. This is often the hardest part of footnoting to work out, as your ideas often come from your reading. However, new connections and concepts that you have made regarding the topic, even though they are based on your reading, are considered your own. Try not to footnote in your introduction and conclusion: these should not be introducing new material. They can refer to ideas and evidence you have footnoted in the main body; however, they are summaries of your essay's argument, and as such you should not include new evidence or references. If in doubt it is generally better to over- rather than under-footnote.

The Style of Footnotes

The main requirements for your footnotes are consistency and clarity in identifying a text. The specific information required in each footnote depends on the material being referenced, and there will always be exceptional cases where it will be necessary to adapt one of the standard models. The footnote should contain the following information for books:

- author name(s): The names of all authors must be given. First names precede last names. Full names are preferred, except where the author is frequently known by his or her initials (e.g., W. H. Auden).
- text title: Use 'title case'. Capitalise all words except definite articles (a, the) and prepositions.
- place of publication: The city is usually sufficient, except when there is a chance of confusion between two cities (e.g., Cambridge, MA and Cambridge, England).
- publisher: This may be abbreviated. It is not necessary to include the word 'press', except where it is necessary to avoid confusion. The University of California Press is not the same as the University of California, but one may write 'Belknap' for 'Belknap Press' and 'Norton' for 'W. W. Norton and Co.'.
- year of publication. Note that the first printing of a book should be the one given, unless the edition used is a second or otherwise revised edition, in which case the edition used should be indicated and the year of that edition given.
- page number(s): cite inclusive page numbers (i.e., all the pages where the information). Write '35-36' and '46-64' rather than '35f.' or '46ff.'. Indicate volume number if necessary. Do not abbreviate page numbers. To cite a footnote or endnote, indicate the page number where the note is found and indicate the number of the note: '74, note 22'.

Journal citations omit the place of publication and publisher, but give the title of the journal and both volume and issue number for the article in question.

Your footnotes should be numbered continuously throughout your essay. (1, 2, 3, ..., n). Place the footnote reference number after the full stop of the sentence to which the sources relate. The footnotes themselves are placed on the same page as the corresponding reference number. There are slightly different conventions for citing books, periodicals, edited collections and translations, etc:

a) Books:

Give the author of the book, the title of the book (in italics), the place of publication (city or town), publisher, year of publication, and the page(s). Give volume number where necessary. If all the volumes of a set are published at the same time, the volume number should follow the publication information. The placement of the editor's name for multi-volume series will also vary depending on whether the person edited the entire series or simply the volume in question.

¹⁴ Carl Dahlhaus, *Ludwig van Beethoven: Approaches to his Music*, trans. Mary Whittall (Oxford: Clarendon, 1991), 273-276.

⁶³ W. H. Auden, 'When the Oboes Came Up, the Bagpipes Went Down', in *Complete Works: Prose*, ed. Edward Mendelson, volume 3 (Princeton: Princeton University Press, 2008), 306.

⁷⁵ G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*, trans. T. M. Knox (Oxford: Clarendon, 1975), volume 2, 930.

b) Journal articles:

Give the article author's name, article title (in single quotation marks), journal title (in italics), volume and issue number (vol./issue), year of publication, and page(s). Note that no comma separates the journal title and the volume number. You should list only the pages referred to, not the page numbers for the entire article.

¹⁵ Annette Richards, 'Automatic Genius: Mozart and the Mechanical Sublime', *Music & Letters* 80/3 (1999), 366-370.

c) Articles from edited collections:

Give the article author, article title (in single quotation marks), collection title, editor's name, place of publication, publisher, year of publication, and page(s).

¹⁶ Neal Zaslaw, 'Bearding Ritter von Köchel in his Lair', in *Words About Mozart: Essays in Honour of Stanley Sadie*, ed. Dorothea Link and Judith Nagley (Woodbridge: Boydell, 2005), 139-152.

Even when the author of the article is the same person as the editor of the collection you should still list the names in both places. Note that 'ed.' stands for 'edited by' and not 'editors' in this situation.

d) Scores and editions:

As appropriate, include the publisher's catalogue number, the editor's name, and the type of edition if it involves reduction or arrangement. Note that the publication date is not necessarily the date composed or premiered.

³⁴ Luciano Berio, *Sinfonia: For Eight Voices and Orchestra*, UE 13783 Mi (London: Universal, 1972).

³⁸ Joseph Haydn, *Streichquartette 'Opus 76', 'Opus 77' und 'Opus 103'*, Joseph Haydn Werke, series 12, volume 6, ed. Horst Walter (Munich: Henle, 2003).

³⁹ Richard Wagner, *Tristan und Isolde*, piano-vocal score, ed. Richard Kleinmichel (New York: Schirmer, 1906).

If you are citing the editor's introduction, then you should give the editor first billing.

⁵⁷ Rainer Bayreuther, Introduction, *Johann Sigismund Kusser: Suiten für Orchester*, Musikalische Denkmäler, volume 11 (Mainz and New York: Schott, 1994).

e) Internet materials:

Internet materials come in many formats, so it is difficult to specify a single model. Depending on the source, you can adapt models for books, journals, or other standard publication types. The two absolutely necessary pieces of information not found in other references types are the URL and the date you accessed the page. Note that some items (such as online journal articles) are dated, so your reference will have two dates.

¹⁸ Elisabeth Le Guin, “Cello and Bow Thinking”: Boccherini’s Cello Sonata in E-flat Major, “Fuori Catalogo”, *Echo: A Music-Centered Journal* 1/ 1 (1999)
<<http://www.humnet.ucla.edu/echo/Volume1-Issue1/lequin/lequin-article.html>> (4 February 2010).

²⁴ Rosamond McGuinness and Tony Trowles, ‘Ode (ii): The Court Ode, 1660–1715’ and ‘Ode (ii): The Court Ode, 1715–1820’, in *Grove Music Online* <www.grovemusic.com>, ed. Laura Macy (16 November 2006).

f) Films and videos:

Along with other standard citation information, the reference should include the director (either as ‘author’ or as directors of a work by another author, as appropriate), distributor, and year of production. If possible and if not evident from the discussion in your text, briefly indicate the location in the film or video that you are citing.

³⁴ Satyajit Ray, *Le salon de musique [Jalsaghar]*, Collection Ciné-club EDV 1284 (2001).

⁷¹ Wolfgang Amadeus Mozart and Emanuel Schikaneder, *Die Zauberflöte*, Opéra national de Paris, dir. Benno Besson and Iván Fischer, TDK DVWW-OPMFP (2007), Act 2 No. 17, ‘Ach, ich fühl’s’.

g) Recordings:

³⁶ Archangelo Corelli, *12 Concerti Grossi Op. 6*, The English Consort, dir. Trevor Pinnock, Archiv 423 626-2 (1998).

⁴⁵ Chet Baker, ‘Like someone in love’, in *Let’s get lost Capital/Pacific Jazz*, CDP 7 92932 2 (1956).

h) Translations:

If a source has been translated then include the translator’s name.

³² St Augustine, *Confessions*, trans. Philip Burton (New York: Knopf, 2001), 1.

i) Lectures:

Footnoting notes from a lecture should only be done if the information or argument cannot be found in more conventional sources. In general avoid using lecture notes as references, as they are likely to be incomplete. You should include the lecturer’s name and the lecture title, if available.

³⁷ Alfred Brendel, ‘Beethoven: Deafness and Isolation’, MUSC130 lecture, New Zealand School of Music (30 April 2009).

j) Unpublished Material:

Use quotation marks for the title, if applicable, and indicate the type of material.

³⁷ W. Dean Sutcliffe, 'The Piano Trios of Haydn', PhD diss., University of Cambridge (1988).

³⁹ Jenny Marsh, Interview at Massey University (2 February 1998).

⁶⁵ Barack Obama, email communication (3 January 2010).

⁴⁵ Franz Schubert, Ouija board séance (4 November 2009).

²¹ Wyatt Creech, Paul Holmes Show (15 July 1998).

k) Citing multiple sources:

If you have two or more sources that give the same information or argument then you can footnote all of them in the same footnote. Entries for each title follow the same rules as other footnotes, and each source is separated by a semi-colon ';':

l) Citing sources multiple times:

If you refer to the same publication several times, you need not give full bibliographical details in every footnote. The standard abbreviated form is as follows: Author's surname, short title, page numbers

For example,

¹⁵ Walls, *Music in the English Courtly Masque*, 136.

Ibid. (Latin, short for *ibidem*, meaning *the same place*) is the term used to provide an endnote or footnote citation or reference for a source that was cited in the preceding endnote or footnote on the same page.

For example,

¹⁵ Walls, *Music in the English Courtly Masque*, 136.

¹⁶ Ibid., 142.

m) Further samples:

1. Barbara Zuber, 'Wilde Blumen am Zaun der Klassik: das spanische Idiom in Domenico Scarlatti's Klaviermusik', in *Domenico Scarlatti*, ed. Heinz-Klaus Metzger and Rainer Riehn, *Musik-Konzepte* 47 (Munich: edition text + kritik, 1986), 30.
2. Daniel Hertz, 'Galant', rev. Bruce Alan Brown, in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), volume 9, 430-432. [Subsequent short title for this publication should be '*The New Grove*, second edition'.]
3. Hans-Joachim Hinrichsen, 'Gottsched, Johann Christoph', in *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, second edition, ed. Ludwig Finscher (Kassel and Stuttgart: Bärenreiter and Metzler, 1994-2008), Personenteil 7, columns 1405-1406.
4. Betty Wood, 'Perceval, John, First Earl of Egmont (1683–1748)', in *Oxford Dictionary of National Biography* <www.oxforddnb.com> (30 August 2006).
5. Johann Mattheson, *Grundlage einer Ehren-pforte* (Hamburg: author, 1740; reprinted Berlin: Liepmannssohn, 1910, ed. Max Schneider), 189 and 343.
6. Carl Dahlhaus, *Die Musiktheorie im 18. und 19. Jahrhundert: Zweiter Teil, Deutschland*, ed. Ruth E. Müller (Darmstadt: Wissenschaftliche Buchgesellschaft, 1989), 157-173.

If you are using a word processing package capable of footnotes use it. It is always best to use auto-numbering footnotes, which will automatically change the numbers if you add or subtract footnotes.

There are many other types of sources that require specialised footnoting (and bibliographical) details. If you encounter a source that does not seem to fit into any of the above categories then you can ask your tutor or lecturer for advice. It is wise to make all footnotes in your draft full references, then shorten those that can be shortened only in the final copy. Remember, you must give the first citation of any work in your footnotes in complete, full format.

BIBLIOGRAPHIES

What is a bibliography, and why do we have them?

A bibliography is simply the alphabetical listing of the sources that you have consulted to write your essay. The purpose of a bibliography is to allow a reader of your work to trace your sources. Bibliographies are necessary in all theses at the NZSM, but are not necessary in papers unless mandated by the course instructor.

The style of bibliographies

Your bibliography should be the final page(s) of your essay, and should begin on a separate fresh sheet of paper, headed 'Bibliography'. You should list all relevant books and journal articles that you consulted to write the essay. Do not include works that you have not consulted. If you have consulted a source but not referenced it, check with your lecturer if you should include it in your bibliography. Bibliographical entries are similar in style and content to footnote references, with some important exceptions:

- A bibliography is an alphabetical listing, by surname of the authors. Author names are therefore listed by surname first, then by first names (or initials).
- Full stops rather than commas separate some of the elements of the bibliographic reference.
- The publication information does not appear in parentheses.
- If referring to an article or book section, include the full page range of the article.

The bibliographical entry for a book requires the author (surname first), title, place of publication, publisher, and year of publication.

For example,
Alvin, Juliette. *Music Therapy*. London: Baker, 1966.

The bibliographical listings of articles in a journal should contain the author (surname first), article title (in inverted commas), journal title (in italics), volume number, issue number, year of publication, and the page range of the full article.

For example,
Dreyfus, Laurence. 'Mozart as Early Music'. *Early Music* 20/2 (1992), 296-309.

For an article from an edited collection the bibliographical entry requires: the author (surname first), the article title (in inverted commas), editor's/editors' name(s), collection title (in italics), place of publication, publisher, year of publication, and the full page range of the article.

For example,
Goodman, Dena. 'Women and the Enlightenment'. In *Becoming Visible: Women in European History*, ed. Renate Bridenthal, Susan Mosher Stuart and Merry E. Weisner. Third edition. Boston and New York: Houghton Mifflin, 1998. 233-262.

The examples below correspond to the examples of footnote references above.

a) Books:

Dahlhaus, Carl. *Ludwig van Beethoven: Approaches to his Music*, trans. Mary Whittall. Oxford: Clarendon, 1991.

Auden, W. H. 'When the Oboes Came Up, the Bagpipes Went Down'. In *Complete Works: Prose*, ed. Edward Mendelson. Volume 3. Princeton: Princeton University Press, 2008. 305-307.

Hegel, G. W. F. *Aesthetics: Lectures on Fine Art*, trans. T. M. Knox. Oxford: Clarendon, 1975.

b) Journal articles:

Richards, Annette. 'Automatic Genius: Mozart and the Mechanical Sublime'. *Music & Letters* 80/3 (1999), 366-389.

c) Articles from edited collections:

Zaslaw, Neal. 'Bearding Ritter von Köchel in his Lair'. In *Words About Mozart: Essays in Honour of Stanley Sadie*, ed. Dorothea Link and Judith Nagley. Woodbridge: Boydell, 2005. 139-152.

d) Scores and editions:

Berio, Luciano. *Sinfonia: For Eight Voices and Orchestra*. UE 13783 Mi. London: Universal, 1972.

Haydn, Joseph. *Streichquartette 'Opus 76', 'Opus 77' und 'Opus 103'*, Joseph Haydn Werke. Series 12, volume 6, ed. Horst Walter. Munich: Henle, 2003.

Wagner, Richard. *Tristan und Isolde*. Piano-vocal score, ed. Richard Kleinmichel. New York: Schirmer, 1906.

e) Internet materials:

Le Guin, Elisabeth. "'Cello and Bow Thinking": Boccherini's Cello Sonata in E-flat Major, "Fuori Catalogo". *Echo: A Music-Centered Journal* 1/ 1 (1999)

<<http://www.humnet.ucla.edu/echo/Volume1-Issue1/leguin/leguin-article.html>>.

4 February 2010.

McGuinness, Rosamond and Trowles, Tony. 'Ode (ii): The Court Ode, 1660–1715' and 'Ode (ii): The Court Ode, 1715–1820'. In *Grove Music Online* <www.grovemusic.com>, ed. Laura Macy. 16 November 2006.

f) Films and videos:

Ray, Satyajit. *Le salon de musique [Jalsaghar]*. Collection Ciné-club EDV 1284. 2001.

Mozart, Wolfgang Amadeus and Schikaneder, Emanuel. *Die Zauberflöte*. Opéra national de Paris, dir. Benno Besson and Iván Fischer. TDK DVWW-OPMFP. 2007.

g) Recordings:

Corelli, Archangelo. *12 Concerti Grossi Op. 6*. The English Consort, dir. Trevor Pinnock. Archiv 423 626-2. 1998.

Baker, Chet. 'Like someone in love'. In *Let's get lost Capital/Pacific Jazz*. CDP 7 92932 2. 1956.

h) Translations:

St Augustine. *Confessions*, trans. Philip Burton. New York: Knopf, 2001.

i) Lectures:

Brendel, Alfred. 'Beethoven: Deafness and Isolation'. MUSC130 lecture. New Zealand School of Music. 30 April 2009.

j) Unpublished Material:

Use quotation marks for the title, if applicable, and indicate the type of material:

³⁷ Sutcliffe, W. Dean. 'The Piano Trios of Haydn'. PhD diss., University of Cambridge. 1988.

³⁹ Marsh, Jenny. Interview at Massey University. 2 February 1998.

FURTHER HINTS

Titles of Musical Works, etc.

Use *italics* for real titles of books, operas, song cycles etc. (the real title is that assigned by the composer or author to a complete work; it does not include parts of a work, such as chapters or individual songs – see below). Follow the normal usage of the language with regard to capitals.

English titles use capitals for most words except short prepositions: *The Music of Arnold Schoenberg*, *Music in the English Courtly Masque*. German titles capitalise all nouns: *Philosophie der neuen Musik*, *Die schöne Müllerin*. French titles capitalise only the initial word and proper nouns, while Spanish and Italian titles often capitalise only the first word: *Le nozze di Figaro*, *Le Roi Lear* or *Il re Lear*, *Les Vêpres siciliennes* or *I vespri siciliani*, *La Dama de Elche*, *Prélude à 'L'Après-midi d'un faune'*.

Put generic titles in roman type with capitals: Piano Quintet in F minor; Fourth Symphony, Symphony No. 4; Prelude and Fugue in E flat major. Such terms as Finale, Trio, Adagio espressivo, Coda etc. require a capital when they are being used as titles.

Use single quotes and roman type for the titles of parts of a work: individual songs, arias drawn from an opera, articles, essays, short poems, chapters and sections of books, and for the nicknames of musical works: 'Eroica' Symphony, 'Jupiter' Symphony, 'In Darkness let me dwell', 'Una voce poco fa'.

Music Terminology, Language

You should use British spelling and terminology throughout: 'our' not 'or' (colour, favour); 're' not 'er' (theatre, centre); 'ise' not 'ize' (harmonise, harmonisation); 'lled' not 'led' (cancelled, pencilled); add the 's' in towards, afterwards; bar (rather than measure). Some problematic spellings: Mendelssohn, Scriabin, Tchaikovsky, Rachmaninov, Schoenberg, aesthetic, appoggiatura, avant-garde, Leitmotiv (plural Leitmotive).

Use single quotation marks ' ', reserving double ones " " for quotes within quotes. Quotations of more than about forty words should be indented, without quotation marks and reduced one font size from the main text. Punctuation marks normally appear *outside* quotation marks. If you omit something from within a single sentence, insert three points with a space either side of all three: ... If your omission bridges a punctuation mark (a full stop) or omits complete sentences, insert four points. Note that it is not advised to omit ends of sentences where interrogation or exclamation marks are used, as their omission changes the sense of the sentence. Use square brackets [] only for interpolations in quoted matter; parentheses () elsewhere.

Avoid hyphens where possible: textbook, folksong, cooperate, no one, double bass. Note: eighteenth century = noun, eighteenth-century = adjective: 'eighteenth-century music was composed in the eighteenth century'.

Use the 'Oxford comma' before 'and' and 'or' in lists: Haydn, Mozart, and Beethoven; Schoenberg, Webern, or Berg.

The apostrophe is often used incorrectly. You must think of it as a substitute for a possessive pronoun: 'Richard his failings' becomes 'Richard's failings', 'the orchestra, their ineptitude' becomes 'the orchestra's ineptitude'. Note: It's = 'it is'. Its = possessive pronoun: 'it's not the fault of its tuning'. Some problematic examples: Brahms's symphonies, cello (not 'cello), 1860s (not 1860's), Berlioz's, Boulez's.

Common Italian tempo markings etc. should not be put in italics: andante, forte, pianissimo, allegretto, misterioso, allegro ma non troppo.

Plurals (some examples)

cello – cellos or celli

crescendo – crescendos or crescendi (n) and crescendoing, crescendoed (v)

con sordina – con sordini

opus – opuses or opera

forum – forums or fora

symposium – symposiums or symposia

thesis – theses

exegesis – exegesises

Diacritical Marks

When using foreign words or the names of composers, ensure that any diacritical marks appear as they would in the language of origin. If there is a different spelling of the name in English then diacritics are not required. All common diacritics can be added from "insert/symbol" in word documents.

For example:

Béla Bartók not Bela Bartok

Antonín Dvořák not Antonin Dvorak

Zoltán Kodály not Zoltan Kodaly

"Prélude à l'après-midi d'un faune" or "Prelude to the Afternoon of a Faun" but not

"Prelude a l'apres-midi d'un faune"

Pyotr (or Peter) Ilyich Tchaikovsky

Schoenberg or Schönberg

Wuerzburg or Würzburg

Abbreviations, Contractions, Numbers, Dates, Pitch

The most common Latin abbreviations should be in roman type: Op. (Opus = work), No (Numero = number), etc. (et cetera = and the rest), e.g. (exempli gratia = for example), i.e. (id est = that is), c. (= circa). Others should be in italics: *et al.* (et alia = and others), *ad nauseam*. Do not use full stops for contractions in which the final letter is also the final letter of the word: Dr, Mrs, Mme, St (Saint). Thus, 'ed.' stands for 'editor' and 'eds' for 'editors'.

Dates: 10 June 1966 (no 'th', no punctuation). Time signatures: 3/4, 6/8 etc.. Figured bass chord symbols: 6-4, 6-5, 4-3 etc.. Divisions in dramatic works: Act 3 Scene 3.

References to thematic catalogues take the following forms: Köchel's Mozart catalogue: K. 454, Deutsch's Schubert catalogue: D. 628, Hoboken's Haydn catalogue: Hob. XXII:9, Wolfgang Schneider's Bach catalogue: BWV 1050.

Use the Helmholtz system to indicate pitch: C' = three octaves below middle C, C = two octaves below middle C, c = octave below middle C, c' = middle C, c'' = octave above middle C, c''' = two octaves above middle C etc..

Spell out numbers less than 100 in your prose and round numbers larger than 100, except when dealing with currencies: twenty-eight, ninety-nine, five hundred, two thousand, 111, 529, 2134, \$38. Check with your lecturer whether double-digit numbers should be spelled out or may be expressed in numerals. Both styles are used but consistency is vital.

Acknowledgment: These notes were adapted from "Writing History Essays", a document prepared by the VUW History Department (<http://www.victoria.ac.nz/hppi/research/resources/history>), and from the style guide used by *Eighteenth-Century Music*.