

NZSM GUIDELINES FOR PRESENTING ACADEMIC WORK

Contents

Formatting documents presented for assessment	1
numbering system	2
Footnotes – when to use	2
Footnotes – how to use	3
articles from collected editions	3
books	3
citing sources multiple times	5
edition of music	4
films and videos	4
internet material	4
journal articles	3
lectures	4
multiple sources	5
recordings and interviews	4
thesis (unpublished)	4
translations	4
Bibliographies – style	5
Further hints	6
abbreviations, contractions, numbers, dates, pitch	7
music terminology, language	6
titles of musical works	6

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 paper 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
- 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 be quoted in the style adopted by the NZSM. Full details are given here.¹

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.

¹ With prior approval from the Director of the NZSM, a lecturer may permit you to use an alternative style of bibliographic presentation if the norms of the lecturer's discipline justify it.

(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. However, in general this is the author name, text title, place and year of publication, publisher, and the page number(s) of the text to which you refer. Note: Your footnotes should be numbered continuously throughout your essay. (1, 2, 3, ..., n). Place the footnote reference number after the fullstop 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) Citing 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).

For example,

¹⁴Peter Walls, *Music in the English Courtly Masque 1604-1604*, Oxford: Oxford University Press, 1996, pp. 134-5.

- b) Citing journal articles:

Give the article author's name, article title (in single quotation marks), journal title (in italics), volume number, issue number and month, year of publication, and page(s).

For example,

¹⁵Alban Berg, 'Arnold Schoenber's F sharp minor Quartet: A Technical Analysis', trans. M. De Voto, *Journal of the Arnold Schoenberg Society*, Vol. 31, no. 2, 1997, pp. 46-69.

- c) Citing articles from edited collections:

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

For example,

¹⁶Neal Zaslaw, 'Bearding Ritter von Köchel in his lair', in Dorothea Link and Judith Nagley

(eds.), *Words About Mozart: Essays in Honour of Stanley Sadie*, Woodbridge: The Boydell Press, 2005, pp. 139-52.

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.

d) Citing films and videos

Give the producer's and/or director's name (s), the title, the place, company, and year of production.

For example,

George T. Nierenberg and Karen Nierenberg, *Say Amen Somebody*, Santa Monica, Calif. : Xenon Pictures, 2001.

e) Citing material from the internet:

If you use material from the Internet you must provide a full, first reference which contains the following information: author's name; Institution (where given); title of work/publication details where appropriate; access path (Universal resource locator, URL); date created, if available; and date on which you accessed information.

For example,

¹⁸ Elisabeth Le Guin, UCLA, "Cello and Bow Thinking": Boccherini's Cello Sonata in E-flat Major, "Fuori Catalogo", *Echo: A Music-Centered Journal*; Vol. 1, no. 1, 1999, available from <http://www.humnet.ucla.edu/echo/Volume1-Issue1/leguin/leguin-article.html>; accessed 19 September 2004.

f) Recordings and interviews:

Examples:

¹⁹ Archangelo Corelli, *12 Concerti Grossi op. 6*, The English Consort, directed by Trevor Pinnock, Archiv 423 626-2, 1998.

²⁰ Chet Baker, 'Like someone in love', in *Let's get lost Capital/Pacific Jazz*, CDP 7 92932 2, 1956.

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

²² Jenny Marsh, Interview at Massey University, 2 February 1998.

g) Citing translations:

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

For example,

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

h) Citing lectures:

Footnoting notes from a lecture should only be done if the information or argument cannot be found in more conventional sources. 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.

For example,

³⁷ Douglas Mews, 'The Fortepiano', MUSI 372 lecture, Victoria University, 2 March 2003.

i) Unpublished Thesis:

As with lecture titles, use quotation marks for the dissertation title.

For example,

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

j) Edition of Music:

Include the editor's name, and the type of edition if it involves reduction/arrangement.

For example,

³⁸ Joseph Haydn, *Joseph Haydn Werke*, Ser. XII, vol. 6, Streichquartette “Opus 76,” ‘Opus 77’ und ‘Opus 103’, edited by Horst Walter, Munich: G. Henle, 2003.

³⁹ Richard Wagner, *Tristan und Isolde*, piano-vocal score edited by Richard Kleinmichel. New York: Schirmer, 1906.

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*, p. 136.

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.

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. 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).

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 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*, Vol. 20, no. 2, 1992, pp. 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) 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 Renate Bridenthal, Susan Mosher Stuart and Merry E. Weisner (eds.). *Becoming Visible: Women in European History*. 3rd ed. Boston and New York: Houghton Mifflin, 1998, pp. 233-62.

You can adapt the other reference types mentioned in the 'footnotes' section to create bibliographic entries by using the following rules: place the surname first (and list the entries alphabetically), include full stops instead of commas between most elements of the reference (exceptions are the year of publication and pp); and, if referring to an article, include the full page range of the article.

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 Damaizelle élue*, *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), crotchet (rather than quarter-note). Some problematic spellings: Mendelssohn, Scriabin, Tchaikovsky, Rachmaninov, Schoenberg, aesthetic, appoggiatura, avant-garde, Leitmotiv (plural Leitmotive), motif (but motivic), program.
- ◆ Use single quotation marks ' ', reserving double ones " " for quotes within quotes. Quotations of more than about forty words should be indented, without quotation marks. Punctuation marks normally appear *outside* of quotation marks. If you omit something from a quotation, insert three points with a space either side of all three: ... If you omit more than one sentence, insert four points. 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.

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 points for common contractions: Dr, Mrs, Mme, St (Saint).
- ◆ 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 iii.
- ◆ 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: twenty-eight, ninety-nine, 111.

Acknowledgment: these notes were adapted from “Writing History Essays”, a document prepared by the VUW History Department (<http://www.vuw.ac.nz/history/degrees/docs/whe2002.pdf>)