

Aaron's Quick-Guide to Better Music Papers

General Formatting

All academic work submitted for grading should adhere to the following standards (unless specifically contradicted by your professor):

- All pages must be numbered. Title pages are neither numbered nor counted.
- All work must be double spaced.
- 1-inch margins on all sides.
- 12-pt font
- All pages must be paper clipped together. No staples, no covers. For the truly careful, a running header may also be placed on each page stating your last name.
- When submitting scores, be sure your measures are numbered! Simply putting a number at the beginning of each system is adequate.

Editing

Very few can write a perfect paper the first time. Even professors re-read and closely edit anything they submit. At the very least, read your paper out loud to yourself. You will find the vast majority of common errors this way. Even better, read it out loud to a friend. This will also expose any logical flaws. In addition to this, be sure to take advantage of your TAs, whose primary purpose is to assist you with technical issues. Another excellent (and free) option is to use the university's Effective Writing Centre (<http://www.efwr.ucalgary.ca/>). Editing is an iterative process and should be done as many times as possible before submitting work, which of course means that you should give yourself lots of time before the due date.

Technical Issues

- Check your work for consistency. If you label something one way at the beginning of the paper, be sure you label it the same way later. Also insure that all labels are adequately defined when first used.
- Don't use a big word when a small one will do. Avoid over-wrought or overly-dramatic prose.
- Avoid overly-long sentences. It is better to have a paragraph with many shorter sentences as opposed to a paragraph containing two very long ones.
- Punctuation should go inside of any quotation marks 99% of the time.
- You can go your entire academic career without ever using a semi-colon, so don't use them. There is only one case where they are actually necessary. In any other situation they can be easily replaced by a period. Semi-colons are necessary when delimiting complex lists in which the items themselves contain commas. (Eg. "The piece was performed three times: May 1st, 1843; July 3rd, 1843; and January 19th, 1844.")
- If you wish to use true parenthetical statements (such as this one) then be sure to put the punctuation *outside* of the closing parenthesis. The only time it goes inside is if the parentheses enclose a complete sentence, in which case the statement is placed *after* the closing punctuation of the preceding sentence. (This is such an example.)
- Be free in your citation of measure numbers! It is almost impossible to follow an argument if one has no reference point in the score.
- Use standard nomenclature. For sonata-form pieces, for example, it is normative to use the labels

P, T, S, and K to discuss the thematic members. Instrument names should be anglicized as well as plurals (eg. Fagotto = bassoon, cellos and concertos as opposed to celli and concerti, etc...).

- Note names and keys should be written as follows: A, B flat, C major, D-sharp minor. Anything else is incorrect.

Vocabulary

- The following pairs of words are *not* synonymous. If you cannot immediately explain the differences between them, look them up.
 - transitional or transitional vs. transitory
 - simple vs. simplistic
 - principal vs. principle

Research Tips

- Document your sources early! As soon as you check out the material jot down its publishing information. It is helpful too to jot down page numbers of material you will likely want to quote. Index cards are great for this. This will save you lots of time.
- Most articles and books you find will have their own bibliographies. These can be a great resource to find other helpful research material.
- Don't be afraid to ask for help! Faculty and staff are generally very eager to help. The reference desk on the 9th floor of the library is a particularly useful resource.

Footnotes and Bibliographies

Citations in musicological papers are placed in footnotes, not inline, and the paper should also contain a bibliography listing all the works cited in one place. The citation must be marked by a superscript number pointing to a footnote. The footnote should fully document the source and page number. The bibliography then itemizes all works cited by author's last name and may also list pertinent sources not directly cited in the paper itself. Eg. Jill Galvan aptly describes *Do Androids Dream of Electric Sheep?* as “[a] bildungsroman for the cybernetic age.”¹

- Footnotes are preferred but endnotes are generally acceptable if the format of the paper requires it (copious musical examples, for instance).
- The superscript number in the body of the paper should almost always be placed at the end of the sentence, after the closing punctuation or quotation mark. If it doesn't seem to make sense at the end of the sentence, perhaps you need to rewrite it. Footnote references in the middle of a sentence are distracting.
- You do not need to footnote sources of generally known factual information such as birth and death dates, how many works a composer wrote, etc. . . .
- Whenever possible, paraphrase. It is too easy to use other people's words to make a point. Make their words your own and demonstrate your understanding of the topic. You must still document the source of the idea if it is not your own!!

Below are examples of common citations in both footnote and bibliographic formats.

Book

- Footnote:
Allan Greer, *The Patriots and the People: The Rebellion of 1837 in Rural Lower Canada* (Toronto: University of Toronto Press, 1993), 201.
- Bibliography:
Greer, Allan. *The Patriots and the People: The Rebellion of 1837 in Rural Lower Canada*. Toronto: University of Toronto Press, 1993.
- Complex Bibliographic Example (note placement of various elements):
Smith, William. *The Story of My Life: From Birth to Death*. 2 vols. 6th ed. Trans. John Doe. Ed. Jane Doe. City: The Press, 1998.

Book with Translator

- Footnote:
Emmanuel Le Roy Ladurie, *Montaillou: The Promised Land of Error*, trans. Barbara Bray (New York: Vintage Books, 1979), 85.
- Bibliography:
Le Roy Ladurie, Emmanuel. *Montaillou: The Promised Land of Error*. Trans. Barbara Bray. New York: Vintage Books, 1979.

Book with Multiple Authors and Edition Number

- Footnote:
Mark A. Burkholder and Lyman L. Johnson, *Colonial Latin America*, 3rd ed. (New York: Oxford University Press, 1998), 83.
- Bibliography:
Burkholder, Mark A. and Lyman L. Johnson. *Colonial Latin America*. 3rd ed. New York: Oxford University Press, 1998.

Journal Article

- Footnote:
Sharon Farmer, "Down and Out and Female in Thirteenth-Century Paris," *American Historical Review* 103/2 (1998): 345-47.
- Bibliography:
Farmer, Sharon. "Down and Out and Female in Thirteenth-Century Paris." *American Historical Review* 103/2 (1998): 345-72.

Article in Edited Book

- Footnote:
Guy P.C. Thomson, "The Ceremonial and Political Roles of Village Bands, 1846-1974," in *Rituals of Rule, Rituals of Resistance: Public Celebrations and Popular Culture in Mexico*, ed. William H. Beezley, Cheryl English Martin, and William E. French (Wilmington: Scholarly Resources, 1994), 314.
- Bibliography:
Thomson, Guy P.C. "The Ceremonial and Political Roles of Village Bands, 1846-1974." In *Rituals of Rule, Rituals of Resistance: Public Celebrations and Popular Culture in Mexico*. Ed. William H. Beezley, Cheryl English Martin, and William E. French. Wilmington: Scholarly Resources, 1994, 307-42.

Dissertations and Theses

- Footnote:
Clayton Arnold Burgess, "The Life and Times of Tomas Antonio de Vilanova Portugal: A Study in the Government of Portugal and Brazil, 1781-1821" (Ph.D. diss., Columbia University, 1977), 104.
- Bibliography:
Burgess, Clayton Arnold. "The Life and Times of Tomas Antonio de Vilanova Portugal: A Study in the Government of Portugal and Brazil, 1781-1821." Ph.D. diss., Columbia University, 1977.

Scores

- Scores are formatted exactly like a book would be, with the composer's name cited as the author. You do not need to cite the scores of discussed works unless you are speaking about a unique feature of a specific edition.

CDs & DVDs

- Footnote:
Sequentia, *Canticles of Ecstasy*, Sound recording (New York: BMG Music, 1994).
- Bibliography:
von Bingen, Hildegard, composer. Sequentia, performer. *Canticles of Ecstasy*. Sound recording. New York: BMG Music, 1994.

New Grove Dictionary Online

- Author: "Article", Grove Music Online ed. L. Macy (Accessed [Day Month Year of access]), <<http://www.grovemusic.com.ezproxy.lib.ucalgary.ca>>
- O.W. Neighbour: "Schoenberg, Arnold", Grove Music Online ed. L. Macy (Accessed 5 October 2001), <<http://www.grovemusic.com.ezproxy.lib.ucalgary.ca>>

Suggested Reading

Chicago Manual of Style. 15th ed. University of Chicago Press, 2009.

This is the formatting bible. Read it, learn it, love it. It can be found on the 9th floor reference stacks or on the 2nd floor reference at call number Z253 .C44 2003.

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

This is an absolute must-have for musicology students. It is both inexpensive and invaluable. Its library call number is ML63 .W74 1988 and again can be found in the reference section of the 9th floor.

Strunk, William. *The Elements of Style*. 4th ed. Boston: Allyn and Bacon, 2000.

This is another general book that you would do well to own. It is very popular and is often checked-out. The newest edition (4th) can be found in the Doucette library at 808.042 STE 2000 or earlier editions can be found in just about any UofC library at PE1408 .S772 1979 and PE1408 .S88 1972.