

# **Guidelines for Writing Papers in Music History and Literature Classes**

**University of Wisconsin—Milwaukee  
Department of Music**

**PECKSCHOOL  
OF THE ARTS**  
DEPARTMENT OF MUSIC

UNIVERSITY of WISCONSIN  
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The logo for the University of Wisconsin-Milwaukee, featuring the letters 'UW' in a stylized font above the word 'MILWAUKEE' in a bold, sans-serif font. Below the text are three horizontal wavy lines representing water.

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## Introduction

This guide is designed to assist you in many of the mechanical aspects of writing about music. It presumes that you have little or no prior knowledge about the use and format of footnotes and other such basic information. The goal of this document is to instill good habits in you, and to help your writing grow in sophistication during your university career. Achieving a greater mastery of the English language is a vitally important element of your education at UWM.

Note: borrowing (quoting or paraphrasing) from the writings of others without indicating your source with a footnote constitutes plagiarism, and plagiarism is a serious type of academic misconduct that can substantially hurt your chances of success at the university. Bend over backwards to make sure no one ever suspects you of this offense. No paper at all is better than a plagiarized one, and both get the same F.

We highly recommend that you work with the UWM Writing Center, located at Curtin Hall, room 382.

Visit this URL: <http://www.uwm.edu/Dept/English/wcenter/>

A useful summary of many types of citation is *The Chicago Manual of Style* (upon which these Guidelines are based) Quick Guide:

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

The best guide to clear writing is: William Strunk, Jr. and E. B. White, *The Elements of Style*, 4th ed. (Boston: Allyn and Bacon, 2000).

## The Main Text

- Use a word processor; handwriting is not acceptable.
- Double-space; do not leave any additional blank lines between paragraphs.
- One side of the paper. Check for computer defaults here; some print double-sided unless you tell them not to.
- Margins of at least one inch on all sides.
- Indent paragraphs 5 (or so) spaces or .5 inches.
- Extended quotations (3 lines of text or more) are single spaced, and all lines are indented as at the beginning of a paragraph. The right margin is the same as in the main text. Do not use quotation marks here, but be sure to footnote your source at the end.
- Please do not use right justification.
- Indicate keys as in these examples: C major, E minor, D-flat major, G-sharp minor. Notes with sharps and flats are written with a hyphen: F-sharp, E-flat. Do not use “#” or “b” in prose. Note that there is no hyphen in “Sonata in D minor,” but when a key is an adjective, then it gets a hyphen: “the D-minor sonata.”
- Use “measure” instead of “bar,” and feel free to abbreviate it as m. (or plural, mm.). Reference to specific measure numbers allows us to discuss music in detail when we write.

## Common Mistakes

- The most common mistake is ignoring this guide.
- The second most common is not consulting your instructor when you have difficulty. Please ask; we are glad to help.
- Be careful distinguishing its and it's: it's means "it is," and its is possessive: "The dog wagged its tail." We are used to possessives carrying an apostrophe: "Bill's sister," but this does not apply to personal pronouns. Please learn this.
- Avoid contractions (don't, isn't, it's) in serious writing.
- Avoid wordy expressions that say very little: "One of the most important aspects of this topic is the fact that..."
- Use "double" quotation marks; they are standard in American usage. (British English is just the opposite. Do not allow your reading of British literature to deceive you on this point.) 'Single' quotation marks should be used only for a quote within a quote.
- "A lot" is two words; "alot" is not an English word.
- To occur again is to "recur." There is no such word as "reoccur."
- The orchestral music that precedes some operas is an overture, not an "overture."
- "Keep commas and periods within the quotation marks," he said. "Do not do it this way", he pleaded.
- Know the difference between the hyphen (-) and the dash (—).
- Know the difference between the colon (:) and the semicolon (;). Never link two sentences with a comma. Where you link with a semicolon, each part must be able to stand alone as a sentence.
- Write only in full sentences.
- Do not confuse criterion and criteria, phenomenon and phenomena, definitely and defiantly, compliment and complement.
- Never use the suffix "-wise," as in "Mozart was declining healthwise."
- Be sure to include diacritical marks where appropriate in foreign words: Schütz, Bartók. Put them in by hand if needed. They are just as important as correct spelling.
- Do not include more than a brief synopsis of a composer's biography unless it is pertinent to your main topic. Where it is pertinent, give well-documented biographical details.
- Leave a space between words, even when abbreviating: K. 451, not K.451, Op. 20, not Op.20, C. P. E., not C.P.E.
- Proofread, use a spelling/grammar checker, proofread some more, and double check that your direct quotations, and details like page and volume numbers, are exact. Computer technology today is such that errors of this sort should be very infrequent. Do not write your paper at the last minute; to do well, you need time for proofreading.

## Footnotes

Footnotes are used to show the source of those ideas and facts in your paper that are not your own. General knowledge does not need to be footnoted; footnote only particular/conflicting points of view, unique observations, etc. Your awareness of the topic is your guide to what constitutes "general knowledge." Decisions on the use of footnotes are the writer's; s/he must constantly be careful to avoid any suspicion of plagiarism. Of course, you must always use a footnote to indicate the source of a direct quotation. When in doubt, footnote too much, rather than too little. Footnote only literature you have actually seen, not writings that you learn about because they are cited in a source you are reading. That is, strive to cite the original source, not someone else's quote of it. Most word-processing programs allow the automatic insertion of footnotes. In Word, for instance, you insert footnotes using the function on the "Insert" or "Reference" menus.

Form:

- Indent the first line like the beginning of a paragraph.
- Double space between footnotes.
- When a footnote is more than one line long, single space it.
- Number your footnotes (1, 2, 3, etc.), never using a number twice or skipping one. Using the same number twice because the content is identical is never correct. Do not start over with number 1 unless you are beginning a new chapter of a larger work.
  - The number at the beginning may be superscript (small and above the line) or like this: 3.
  - Footnote numbers in the main text should be placed outside punctuation marks. Note the way this example ends: "...in the composer's maturity."<sup>4</sup>
  - Italics and underlining are equivalent. Underlining is used with typewriters; italics are used with word processors and should be used when referring to all book and periodical titles.

**Note on inverting names** (e.g., "Washington, George"): We invert when we alphabetize, to place emphasis on the surname, because that is how we alphabetize people's names. In a situation in which authors are not alphabetized, like footnotes, there is no reason to invert. Because we alphabetize by author in a bibliography (see below), we do invert in that instance.

Here are some samples.<sup>1</sup>

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<sup>1</sup>J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 7th ed. (New York: W. W. Norton, 2006), 509. Of course, footnotes may also contain additional information or comments you wish to add that do not seem to belong in the body of the text. Note that there is no comma between the book's title and the opening parenthesis. Note also that New York in this context is the city in which the book was published; always give the city, and specify the state or country only when it is not obvious.

- When you cite the *New Grove*, please use this form.<sup>2</sup> The author of the individual articles in the *New Grove* is given at the beginning (left sidebar) or the end of the article. Use the name given there, not the one in this example, unless they are the same.
- Periodical or journal articles have their own special form.<sup>3</sup> Indicate the page or pages you used, not the full range of the article.
- Here are two examples of essays found in a book (Festschrift, conference report, etc.).<sup>4</sup> When you cite such an article, it is not sufficient simply to cite the book; you must give the author and title of the specific essay you used.
- Here is the form for citing a dissertation. Note that the title is in quotes.<sup>5</sup>
- If you cite an item more than once, use a short form for subsequent footnotes.<sup>6</sup>
- But when a note refers to the same work as in the preceding note, and that note includes only one item, you may use *ibid.* *ibid.* is an abbreviation (the reason it ends with a dot) of the Latin *ibidem*, which means “in the same place,” and is not italicized in footnotes. Example:
  11. Watkins, *Soundings*, 154. [Short form of an earlier full citation]
  12. *Ibid.*, 158.
- Note the form: (city: publisher, date). Give the city in which the publisher is located, not the state or country. Cities require a state or country only when the city is less widely known, as in these examples: Paris: [publisher], Upper Saddle Creek NJ: [publisher]. Cambridge is assumed to be Cambridge, England, unless you specify Cambridge MA. Indicate the state with the postal abbreviation (e. g., MA, not Mass.). When more than one city appears in a book, you need only list the first one. When any or all of these elements do not appear in the source, use abbreviations for “no place,” “no publisher,” and/or “no date”: N.p.: n.p., n.d.

<sup>2</sup> Daniel Hertz, “Rococo,” *The New Grove Dictionary*, 2nd ed., ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001). Note that no page or volume numbers are needed for dictionary and encyclopedia entries, but always give the title of the entry and its author, if given. Or cite *Grove Music Online* like this: Daniel Hertz and Bruce Alan Brown, “Rococo,” in *Grove Music Online, Oxford Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23632> (accessed month day, year). When citing a long article, it is helpful to give the section (in *Grove online*) or page numbers (in hard copy).

<sup>3</sup> Richard A. Kaplan, “Temporal Fusion and Climax in the Symphonies of Mahler,” *Journal of Musicology* 14 (1996): 229-31. 14 is the volume number, and 1996 is the year that volume appeared. No need to say volume 14 no. 2, or Spring 1996; assume a bound volume and thus that page numbers will lead the reader to the right place. The whole article covers pages 213 to 232, but in a footnote you should only mention the pages you used in that particular portion of your writing.

<sup>4</sup> Alan Tyson, “Mozart’s ‘Haydn’ Quartets: The Contribution of Paper Studies,” in *The String Quartets of Haydn, Mozart, and Beethoven: Studies of the Autograph Manuscripts*, ed. Christoph Wolff (Cambridge MA: Harvard University Press, 1980), 179-90. Another example: Wilfrid Mellers, “The Mass in B Minor,” in *Bach and the Dance of God* (London: Faber and Faber, 1980), 159-61. In this example, Mellers wrote all the essays in the volume, so there is no editor’s name.

<sup>5</sup> Mark Schaffer, “The Use of Variation Principle in the Works of Max Reger” (Ph.D. diss., University of Cincinnati, 1989), 34-42.

<sup>6</sup> Kaplan, “Temporal Fusion,” 213.

Notes on citing the online *New Grove Dictionary: Grove Music Online* provides a citation for each article. When you pull up the article, click on “cite” in the upper right-hand corner. Select the *Chicago [Manual of Style]* version, which looks like this:

Daniel Hertz and Bruce Alan Brown. “Rococo.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23632> (accessed January 24, 2008).

This requires minor revisions. As a footnote, it needs to be structured in this manner:

1. Daniel Hertz and Bruce Alan Brown, “Rococo,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23632> (accessed January 24, 2008).

And for your bibliography:

Hertz, Daniel, and Bruce Alan Brown. “Rococo.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23632> (accessed January 24, 2008).

The line that separates the text from the footnotes (such as on p. 6, above) is optional; if your software produces one, it is fine, and if not, just leave a bit of space to separate the notes from the text.

Endnotes:

- Endnotes are equally acceptable if footnotes are difficult for you to produce (most software makes it easy). But always prefer footnotes to endnotes.
- Endnotes go on a separate page or pages, after your text, before your bibliography. The page heading is **Notes**—not **Endnotes**.
- Formatting should be the same as for footnotes (see above).

## The Bibliography

- Put it on a separate page or pages, titled “Works Consulted” (but do not use quotation marks in the actual heading). Since “bibliography” literally refers only to books, it is best avoided unless you cite only books.
- It should include every article, book, etc., you mentioned in your footnotes, as well as all other materials you read for the project and found to be of use. All the bibliographic details must be included; your reader should be able to find the item using the information you provide.
- Although style forms vary, we feel that when listing articles, whether in journals or books, the page numbers should be at the end of the entry.

- Make a list in alphabetical order, not numbered, as in this sample:

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, 7th ed. New York: W. W. Norton, 2006.

Heartz, Daniel. "Rococo." *The New Grove Dictionary*, 2nd ed., ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001.

[Or:

Heartz, Daniel, and Bruce Alan Brown. "Rococo." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23632> (accessed January 24, 2008).]

(Please note that Daniel Heartz did not write all the articles in the *New Grove*. You must read the author's name at the end of the entry you used. See your instructor if you have trouble finding it.)

Kaplan, Richard A. "Temporal Fusion and Climax in the Symphonies of Mahler." *Journal of Musicology* 14 (1996): 213-32.

Mellers, Wilfrid. "The Mass in B Minor." In *Bach and the Dance of God*. London: Faber and Faber, 1980: 159-78.

Schaffer, Mark. "The Use of Variation Principle in the Works of Max Reger." Ph.D. diss., University of Cincinnati, 1989.

Tyson, Alan. "Mozart's 'Haydn' Quartets: The Contribution of Paper Studies." In *The String Quartets of Haydn, Mozart, and Beethoven: Studies of the Autograph Manuscripts*, ed. Christoph Wolff. Cambridge MA: Harvard University Press, 1980: 179-90.

- Begin each item in the bibliography with a name, where possible. This includes editors, compilers, translators, etc., where there is no clear author. Indicate these with abbreviations, as in the following examples: Smithson, Harriet, ed. (or) Perkins, Anne, trans. and ed.
- Invert names (whenever alphabetizing them, and do not when not alphabetizing [as in footnotes]), but only invert the names of the first author listed.
- In cases of two or more entries written by the same author, give his or her name in only the first one, and then replace the name with \_\_\_\_\_. (six underlines and a period) in subsequent ones.
- Do not list page numbers when you cite a book (they belong in the footnotes), but in the case of periodicals, give the pages of the full article. If you have gotten a journal article from a full-text database such as JSTOR or IIMP, you do not have to cite the database. Just cite the hard copy volume and page numbers.
- Generally, footnotes use commas and the bibliography uses periods;

footnotes use parentheses and the bibliography does not.

- As with footnotes, the bibliography is single spaced within an item, double spaced between. This means that your "Works Consulted" page needs to be single spaced, with spaces added manually between entries.
- But in the bibliography, all lines but the first are indented to make the author's surname stand out.

Editions of music:

When your work uses editions of music, i.e., scores of the work(s) you are researching, you should list each of them on a separate bibliographic page titled "Editions of Music." Samples:

Bach, Johann Sebastian. *The Complete Organ Works*, vol. 3. Lea Pocket Scores, 33. New York: Lea Pocket Scores, n.d.

Bellini, Vincenzo. *Norma: Lyric Tragedy in Two Acts*. G. Schirmer Opera Score Editions. N.p.: G. Schirmer, n.d.

Vanhal, Johann. *Six Symphonies*, part I, ed. Paul Bryan. Recent Researches in the Music of the Classical Era, 17. Madison: A-R Editions, 1985.

Other types of citations:

- Notes from record jackets or CD booklets. Cite using the author of the notes, the title of the recording, its label and number, and date (if given; otherwise "n.d."). No italics are needed unless the title of a work, like an opera, calls for them.

Example (footnote):

12. Karl Schumann, notes to Franz Schubert/Wilhelm Kempff, Sonata D. 960 and Scherzo D. 593, Deutsche Gramophon Gesellschaft 139 323, n.d.

**Comment:** Notes from recordings should be used with caution. Try to avoid them unless you know that the author can speak authoritatively in the field.

### Italics vs. Quotation Marks

As noted above, *italics* are used for all book titles and periodical/journal titles. When you name a piece of music, use italics for large works with distinctive titles, e.g., operas or madrigals. Generic titles (Symphony No. 3, Sonata in F minor) do not need italics. Quotation marks are used for smaller pieces of music, especially when they are part of a larger work: "Voi che sapete" from *Le Nozze di Figaro*. Also, as noted above, titles of journal articles and dissertations are given in quotation marks.

## World Wide Web Sites

The accumulated knowledge about music and its history may be found in two principal places: in books and journals, and in the brains of living musicologists and other specialists. While more and more of this material is being transferred to online resources, **we request that you devote all or most of your reading to books and journals.** If you must cite a web site, give its author ("webmaster"), title, exact URL (<http://www. ...>), and the date you consulted it. As a general rule, if you are using a web site not listed in the UWM Library's Resources A-Z, get approval from the instructor before relying on it.

## Using musical examples

Providing a brief score excerpt from a piece of music that you are discussing in your writing is often necessary to enable the reader to better understand your point. Musical examples may be copied or scanned from the score (**with clefs and key signatures shown!**) or inserted with music publishing software like Sibelius or Finale. Even handwritten musical examples are acceptable if they are legible. It is best to insert them at the appropriate point in the text, but it is also acceptable to collect them at the end of the paper, if they are clearly captioned and numbered.

Some points to remember:

- 1) Give your example a caption, identifying the music exactly, including measure numbers or rehearsal numbers. Assign each example a number, e. g.:

Example 4: Copland, Symphony no. 3, third mvt., Reh. 45.

- 2) Mention the existence of the example in your text, before you discuss its content: "As shown in example 4, ..."
- 3) Tell the reader what you have to say about the example. Never assume that the reader will look at the score and understand your point(s); rather, state your point(s) clearly, remembering that the reader knows much less about this music than you do. Use the example as a means of strengthening the central point(s) of your paper; if it is tangential, do not use it.
- 4) Make your examples neat and within normal margins. Using tape or glue is fine for class work, though in more formal work (e. g., a master's thesis) you should take care to keep them as physically flawless as you can.

**Note on academic courtesy:** Remember that when you check a book

out of the library you are depriving your colleagues of access to that source. Try to photocopy important pages (and label them carefully!) or take notes in the library and leave the book there so other people can do their work, too.

Remember, there are many schools of thought on some of these issues, and your teachers in other areas may require different approaches. The guidelines offered here, using models from *The Chicago Manual of Style*, are grounded in current American musicological usage, and we request that you follow them in your work for your music history courses, whether or not you are accustomed to other methods.

## Where can I look for material on my topic?

Before you begin, you must know how to search for general and specific items in the library's computer catalog. Feel free to see your instructor or the library staff if you need help. Then try some or all of these methods:

- 1) Read the appropriate section of your textbook, and look at its bibliography for suggestions on further reading.
- 2) Read the *New Grove Dictionary* article on your topic, and look at the bibliography there. Also try the bibliography in the latest edition of *Baker's Biographical Dictionary of Musicians*.
- 3) Read the appropriate section of some histories of music in the period you are studying, and look at the bibliographies there. Your instructor can suggest some books if you like.
- 4) Look up your topic in the Music Index, IIMP, JSTOR, Project Muse and RILM. These are vast indexes to published materials on music. See your instructor or the music library staff if you need help using these valuable tools.
- 5) Always read the footnotes, no matter what you are reading, and make a note of sources of information mentioned in them that may help you.

**Reminder:** Always label your notes and photocopies clearly, including call number and page number, so you can find the item again later—you will often need to do so. Include all the information you will need for your footnotes and bibliography. Many researchers routinely copy the title page of the book or periodical so that they have the information they need later for citations.

- 6) See your instructor. S/He will be glad to make suggestions and/or have materials that may help you.