

# School of Music – Style Guide

## Revised on 22<sup>nd</sup> February 2021

This guide addresses the following topics:

### 1. Essay Structure

- the formal structure of essays and the ordering of ideas

### 2. General

- proper formatting of essays

### 3. Citations

- In-Text Citations
- Bibliographies
- Quotations

### 4. Expression

- proper language and grammar within the text of the essay

### 5. Plagiarism

- UCD's policy on plagiarism
- School of Music's policy on plagiarism

### 6. Examples of Common Reference Types

- examples of both in-text citation and bibliographic formatting for books, journals, scores, CDs, and DVDs.

### 1. Structure

Any substantial (2500+ word) essay, thesis or dissertation should present a focus, structured argument that does the following:

- 1) establishes the basic premise of the essay;
- 2) appraises the existing secondary literature, as necessary (sometimes called a 'literature review');
- 3) presents evidence in support of arguments/points to be made;
- 4) provides conclusions, drawing together the points made in the essay and making further observations if necessary.

Part 1 is often structured so as to conclude with a succinct statement of the

structure and purpose of what is to come next.

Part 2 describes the arguments and views of other scholars, highlighting how and why these arguments are important to the essay topic.

Part 3 presents evidence for your own view, often structured as a series of points, which together contribute to a broader argument.

Part 4 summarises your essay, and adds any fresh points arising.

**Your essay should remain centred upon your primary idea or argument throughout.** Do not add peripheral or irrelevant information. In an essay on Vivaldi and the string concerto, for example, it is not necessary to start with a biography of the composer ('Vivaldi was born ... . He started playing the violin at the age of ...', and so on). Include only material that is directly relevant to the topic presented in the title and its cognate arguments.

## **2. General**

Any essay submitted to the School of Music should be formatted in the following way:

- lines should be double-spaced, with the exception of long quotations
- margins should be at least 3 cms on both the left and right sides
- pages should be numbered
- each new paragraph should be indented from the left margin using the tab key
- there is no need to place an additional space between paragraphs
- essays should be bound in some way, using a stapler, a paper clip, or a plastic binder
- the assessment submission form should be attached to the front of the essay, except where papers submitted ONLY through Brightspace

## **3. Citation and Bibliography**

Your essay must observe correct principles of in-text citation, and all essays written for the School must provide a bibliography (sometimes called a reference list) at the end of the text. **Bibliographies must be ordered alphabetically by author's surname.** All sources and quotations must be acknowledged through the use of **in-text citations.** Examples of commonly used formats can be found at the end of this document.

The School of Music uses the Harvard Style of referencing. The UCD library provides information on this on their 'Referencing and Citation' page here: [http://www.ucd.ie/library/supporting\\_you/support\\_learning/refandcite/](http://www.ucd.ie/library/supporting_you/support_learning/refandcite/). The online tutorial is especially helpful.

## **EXAMPLES OF QUOTATIONS USING HARVARD STYLE**

It is important to note that any direct quotation or discussion of a specific idea from a text **must include a page number** in addition to the books author and year. Within your essay, any direction quotation must be indicated with single quotes. For quotations that extend beyond two lines of text, no quotation marks are necessary. Instead, that quotation, a 'long quotation', should be set apart from the rest of the text with an indent on both sides and single spaced.

### **Long Direct Quotation.**

Glenn Gould saw technology as a means to advance musical knowledge in a way that is not possible in the live setting of the concert hall. Rather than conceding to the idea that recordings encourage passive listening, Gould argues instead that precisely the opposite is true:

At the centre of the technological debate then, is a new kind of listener – a listener more participant in the musical experience... this listener is no longer passively analytical; he is an associate whose tastes, preferences, and inclinations can alter peripherally the experiences to which he gives his attention (Gould, 1987, p.387).

### **Short Direct Quotation:**

When Christopher Small says that there is 'no such thing as music' (1998, p.2), he means to draw attention away from the conception of music as a text, and instead to understand music as an activity or a process.

### **Indirect Quotation:**

As authors like Christopher Small have pointed out, performance has remained largely absent from musicological studies due to an overvaluation of the work concept (Small, 1998, p.4).

#### **4. Expression**

- 1) As a general rule, write in the third person. This principle should only be violated for very specific rhetorical purposes, for instance to express the stated aim of an essay ('I shall divide what follows into three sections: an appraisal of the secondary literature; an analysis of the work, paying particular attention to the issue of tonal strategy; a synopsis of the implications of this analysis for our understanding of the genre'). That being said, please note that 'we' is not a substitute for 'I' and should be avoided.
- 2) Avoid empty praise for the subject of your study ('It is truly the case that Brahms was the greatest composer ever to walk the face of the earth.')
- 3) Avoid empty praise for the essay assignment, module, or lecturer ('I can honestly say that I now understand so much more about this interesting topic and am so glad that I took this module on the music of Beyoncé.')
- 4) Never use colloquial English. It is not acceptable to use words or phrases commonly given as figures of speech or slang ('Beethoven is seriously going for it here'; 'Mozart knew what he was doing, period'.)
- 5) Avoid using abbreviations or contractions ('don't', 'won't' etc.).
- 6) Never use American spellings (favor, center, analyze, etc.).
- 7) Only use jargon when it is necessary specialised language (Ursatz, pitchclass set, mode of limited transposition), and never simply to complicate ordinary language.
- 8) Use foreign-language terms only if they have become normal English usage (raison d'être), or if it constitutes necessary specialised language (Fassung letzter Hand).

#### **5. Plagiarism**

It is vital in any piece of scholarly work that everything presented as original is exactly that: no piece of information or opinion that is not the result of your own research or your own view can be presented as if it is. In short, **any idea that is not your own, and any phrasing that is not your own, must be given in the original and properly cited**; this includes any information derived from the internet. If you do not observe this principle, your work may be failed. The University produces substantial guidelines on plagiarism. For more information, please see: <http://www.ucd.ie/registry/academicsecretariat/plagiarism.htm>

The School of Music takes plagiarism very seriously. If an essay shows evidence of plagiarism, the lecturer is entitled to submit the case to the School's committee on plagiarism, which will be convened to assess the situation. The committee will request a meeting with the student. The committee will also issue a final judgment on whether or not the work contains plagiarised ideas and/or text. Essays which are determined to contain plagiarism may be given a fail grade. Further action may also be taken, at the discretion of the committee.

## **6. Examples of Common Reference types**

### **Book (1 author):**

#### **Bibliography:**

Rice, T. (1994) *May It Fill Your Soul: Experiencing Bulgarian Music*. Chicago: University of Chicago Press.

#### **In-Text Citation:**

- a. This was examined by Rice (1994, p. 22)...
- b. Others have examined this idea (Rice, 1994, p. 22)...

### **Book (multiple authors):**

#### **Bibliography:**

Hepokoski, J., and Darcy., W. (2006) *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press.

#### **In-Text Citation:**

- a. This was examined by Hepokoski and Darcy (2006, p. 75)...
- b. Others have examined this idea (Hepokoski and Darcy, 2006, p. 75)...

### **Journal Article:**

#### **Bibliography:**

Stokes, M. (2004) 'Music and the Global Order', *Annual Review of Anthropology*, 33 (1), pp.47-72.

#### **In-Text Citation:**

- a. This was examined by Stokes (2004, p. 56)
- b. Others have examined this idea (Stokes, 2004, p. 56)

### **Grove Music Online**

**\*\*Please note that for Grove and Oxford Online, no date is available for the individual articles. Use the abbreviation (n.d.) to indicate NO DATE.**

#### **Bibliography:**

Levy, K, et al. (n.d.) 'Plainchant', In: *Grove Music Online*. Available at: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40099pg7> [Accessed 15 December 2014].

#### **In-Text Citation:**

- a. This was examined by Levy, et al (n.d.)...
- b. Others have examined this idea (Levy, et al, n.d.)...

**(\*\*\*More details on citing online sources available in the library guide\*\*\*)**

**Edited Book:**Bibliography:

Clayton, M., Herbert, T., and Middleton, R., (Eds.). (2003) *The Cultural Study of Music: A Critical Introduction*. New York: Routledge. \

In-Text Citation:

- a. In their overview of music's relationship to culture, Clayton, Herbert, and Middleton (2003) demonstrate that...
- b. Others have examined this idea (Clayton, Herbert, and Middleton, 2003, p. 11)...

**Chapter in an Edited Book:**Bibliography:

Frith, S. (2003) 'Music in Everyday Life'. In: Clayton, M., Herbert, T., and Middleton, R., eds. *The Cultural Study of Music: A Critical Introduction*. New York: Routledge.

In-Text Citation:

- a. This was examined by Frith (2003, p. 94)
- b. Others have examined this idea (Frith, 2003, p. 94)

**The following examples are specific to music. In-text citations should resemble those above:**

**Score:**

Beethoven, L. (1999) 'Sonata no. 14 in C-sharp minor, op. 27, no. 2', In: Schenker, H., ed. *Five great piano sonatas*, pp. 43-60. Mineola, Dover. Music score.

**Audio / Video Recording:**Full Album:

Gould, G., (1990) *Bach: The Goldberg Variations* [CD]. CBS Records.

Single Track:

The Beatles, (2009) 'Eleanor Rigby', *Revolver {Enhanced}* [CD]. EMI Records.

MP3:

The Beatles, (2009) 'Eleanor Rigby', *Revolver {Enhanced}* [MP3]. EMI Records.

Film:

*The Shining*, (1980) Stanley Kubrick [DVD]. Warner Home Video.

**For Audio and Video Recordings, please refer to definitive versions rather than YouTube whenever possible.**