

A. Formatting Principles

1. Typescripts

Essays and dissertations differ from books, letters and other finished documents in that they are typescripts to be marked by a reader. To allow space for the reader's mark-up, lines should be double-spaced. Exceptions to this rule are made only for long quotations and for footnotes and bibliographies (see below).

Use a serif font such as Times (sans serif fonts such as Helvetica, though highly *legible*, are not designed to be *readable*). The main text should be in 12-point, footnotes and bibliographies in 10-point.

2. Titles

(a) Titles of books, journals, dramatic works, films, song cycles, albums and individuated musical compositions are printed in italics (or, when hand-written, underlined). In English, all nouns, verbs, adjectives and personal pronouns are capitalised, as are articles that immediately follow a colon. In other languages, titles tend to be capitalised in the manner of regular sentences.

*Orchestration: An Anthology of Writings
Music & Letters
La bohème* (or, in English, *The Bohemians*)
The Cook, the Thief, His Wife and Her Lover
Die schöne Müllerin
La mer

(b) Titles of journal articles, dissertations and individual songs, and verbal incipits of vocal works, are given in roman type with quotation marks. The above capitalisation rules apply. (NB: the quotation marks should be 'smart', not 'plain'.)

'How We Got into Analysis, and How to Get Out'
'The Elizabethan Madrigal: A Comparative Study'
'Das Wandern'
'Nessun dorma'

(c) Titles of genre-works and liturgical compositions are given in roman type without quotation marks. Again, the above capitalisation rules apply.

Symphony No. 104
Piano Concerto No. 27
Nunc dimittis in B-flat

3. Numbers

(a) Numbers may be expressed in either **figures** (e.g. 99) or **words** (ninety-nine). In prose, numbers from one to one hundred are expressed in words, and higher numbers in figures:

The vast amateur chorus comprised ninety-eight sopranos, eighty-four altos, sixty-three tenors and 112 basses.

Measurements, quantities and other numerators are given in figures:

64 Hz
bar 53
4'33"

Numbers at the start of sentences, however, are always expressed in words:

One hundred and fifty years ago, concert-goers could take it for granted that many of the orchestral works they were hearing for the first time would prove permanent additions to the repertoire.

(b) Two numbers in figures defining a **range** (e.g. pp. 12–34, 5–6 March, 1685–1750) must be separated by an en-dash, so called because it is the width of a letter 'n', wider than the hyphen (-) but narrower than the so-called 'em' dash used for punctuation (—). Certain word-processing applications can automatically substitute an en-dash when a hyphen is typed between two figures (see below), but you should learn the keystroke for your operating system: ctrl+minus on Windows, alt+hyphen on macOS.

Because of the way an en-dash is *spoken* (e.g. ‘pages twelve to thirty-four’), it is a common mistake to *write* the word ‘from’ before the range (e.g. ‘from 5–6 March’). If you *write* the word ‘from’, you must also *write* the word ‘to’ (e.g. ‘from 5 to 6 March’).

Ranges are *not* always written out in full. Most digits that would recur after the dash are omitted:

23–4	(<i>not</i> 23–24)
567–89	(<i>not</i> 567–589)
102–3	(<i>not</i> 102–103 <i>or</i> 102–03)

If the first number ends in one or more zeros, however, then the digit immediately preceding the first zero should be repeated after the dash:

20–21	(<i>not</i> 20–1)
120–21	(<i>not</i> 120–1)
200–201	(<i>not</i> 200–01 <i>or</i> 200–1)

4. Quotation

Direct quotation should be resorted to only when it is essential to the argument, and should never serve as a lazy substitute for personal expression. As a rule, quotation should account for not more than ten per cent of an essay or dissertation. (NB: something quoted is termed a ‘quotation’, not a ‘quote’.)

(a) Quotation marks should be ‘smart’ (i.e. like a 6 and a 9 in miniature), not ‘plain’, and you should configure your word processor to insert these automatically (see below). The plain apostrophe has other uses, however,

(b) Short quotations occurring within sentences should be enclosed in single (smart) quotation marks. Punctuation that belongs to the overall sentence rather than the quotation should be placed *after* the closing quotation mark, ‘like this’. (The last rule applies also to titles with quotation marks.)

(c) ‘Quotations comprising entire sentences should contain their own punctuation, like this.’

(d) Quotations of more than two dozen words or so should be indented from the left margin and single-spaced, and are *not* enclosed in quotation marks.

(e) ‘Double quotation marks should be reserved for quotations or titles within quotations or titles, “like this”.’ They are not needed in indented quotations.

(NB: US usage differs on both the placement and hierarchy of quotation marks.)

5. Word processors

As a scholarly writer, you should be in control of your word processing application, not be controlled by it. You are therefore strongly advised to disable all automated spelling and formatting features apart from dash and quotation mark substitutions (see above). In Apple Pages, this is done via the ‘Edit’ menu (the relevant submenus are ‘Spelling and Grammar’ and ‘Substitutions’); in Microsoft Word via the four AutoCorrect panes in Word Preferences.

B. References

An essay or dissertation will inevitably embody the writer's opinions, but it must show precisely how those opinions are informed. It must therefore clearly itemise all the sources of information on which it draws. The rule is: 'show how you know'.

1. Author-Date System

The author-date system is recommended for JF and most SF modules, and may be recommended for certain JS and SS modules. The relevant matter—be it a quotation or, preferably in most cases, a paraphrase—is referenced within the relevant phrase or sentence. The author's surname, the publication date and the page number(s) or range(s) are given in brackets, usually straight after a quotation and/or just before the next punctuation. Since, in themselves, these references are hopelessly incomplete, the author's full name, the publication title and the publication details *must* be supplied in a bibliography.

(a) The reference may be inserted in such a way that the enclosing sentence would make sense without it:

It is true that the general critical reception of Puccini's *Tosca* has been mixed, yet to dismiss that opera as nothing more than a 'shabby little shocker' (Kerman 2005: 205) would surely be rash.

Should the argument require it, however, the author's name may form part of the sentence, the date and page number(s) alone being given in brackets:

Of Puccini's mature operas, it is surely *Tosca*, memorably characterised by Joseph Kerman as a 'shabby little shocker' (2005: 252), that has been accorded the most severe critical reception.

(b) The above reference is to a **book**, and its remaining details would be supplied in the bibliography thus:

Kerman, Joseph. 2005. *Opera as Drama* (Berkeley and Los Angeles: University of California Press; first published New York: Alfred A. Knopf, 1956)

- The format depends on an exact ordering of all the elements, on the placement of punctuation, and on the correct application of italics: Author Surname, Author First Name(s). Year. *Book Title* (publication place: publisher)
- There is no punctuation at the end.
- The original publication details have been appended: such additional information does not have any widely accepted format but should be stated clearly, concisely and consistently.

(c) The bibliography format for a **journal article** is:

Krims, Adam. 2001. 'Marxism, Urban Geography and Classical Recording: An Alternative to Cultural Studies', *Music Analysis*, 20, pp. 347–63

- Note the format: Author Surname, Author First Name(s). Year. 'Article Title', *Journal Title*, volume number, page range ('pp.' is inserted to help differentiate the volume number from the page range).
- While it is essential to state the volume number (in this case '20'), the issue number (in this case 'No. 3, October') should be omitted. Though issue numbers are stated in certain styles of bibliography, this is unnecessary because the pages of a journal volume are invariably numbered in a single continuous sequence that spans all the constituent issues (the first page of the issue containing the above citation, for example, is numbered 365).

(d) The bibliography format for a **chapter in a multi-author volume** is:

Newark, Cormac. 2013. 'Not Listening in Paris: Critical and Fictional Lapses of Attention at the Opera' in *Words and Notes in the Long Nineteenth Century*, ed. Phyllis Weliver and Katharine Ellis (Woodbridge: Boydell Press), pp. 35–54

- The word 'in' takes the place of a comma after the chapter title.
- The name(s) of the editor(s) are placed after the book title.

(e) The bibliography format for a **multi-author volume** is:

Baker, Geoffrey, and Tess Knighton (eds). 2011. *Music and Urban Society in Colonial Latin America* (Cambridge: Cambridge University Press)

- Note that 'editor' is *abbreviated* to 'ed.' (with a dot) while 'editors' is *contracted* to 'eds' (without a dot) and 'edition' to 'edn' (similarly).
- Bibliographies are alphabetically ordered by author or editor surname. Hence when a book is authored or edited by two or more persons (as in the present citation), only the first of those persons needs to be identified in the order 'last name, first name(s)'; each further person should be identified in the order 'first name(s) last name'.

(f) And the format for a **multi-volume work** is:

reference in text

(May and Ringler 2004: vol. 3, p. 2,135)

bibliography

May, Steven W., and William A. Ringler Jr. 2004. *Elizabethan Poetry: A Bibliography and First-Line Index of English Verse, 1559–1603*, 3 vols (London: Thoemmes Continuum)

(g) When a bibliography contains two or more titles by the same author, the author's name is given for the first item only, and its repetition is indicated by four em-dashes (———). If two or more titles by the same author also have the same date, then those titles are arranged alphabetically and their dates appended with lower-case letters:

Kerman, Joseph. 1962a. *The Elizabethan Madrigal: A Comparative Study* (New York: American Musicological Society)

———. 1962b. 'The Elizabethan Motet: A Study of Texts for Music', *Studies in the Renaissance*, 9, pp. 273–308

- The same letters must be added to references in the text, e.g. (Kerman 1962a: 2), (Kerman 1962b: 300).

(h) Newspapers, magazines, CD liner notes and (especially) public web pages are to be treated with great caution if used as sources for essays and dissertations. Reference should be made to **online resources** only if they are available via Trinity College Library website or have been specifically recommended or approved by your lecturer or supervisor.

Digitised books and articles to which you have obtained access via the internet should be cited no differently from printed copies. Website citations should include author name(s), official title, start date or latest revision date, domain name and access date (it is unnecessary to state either the access protocol or the full URL):

reference in text

(Mosser et al 1996–)

bibliography

Mosser, Daniel W., Ernest W. Sullivan II, Len Hatfield and David H. Radcliffe. 1996–. *The Thomas L. Gravell Watermark Archive* (<www.gravell.org> accessed 2 October 2017)

In reputable online reference works, each entry specifies the author name(s) and the latest revision date. When a reference self-evidently applies to an online resource, the domain name hardly needs to be stated:

reference in text

(Monson 2008)

bibliography

Monson, Craig. 2008. 'Byrd, William (1539x43–1623)' in *Oxford Dictionary of National Biography* (online edn: Oxford University Press)

reference in text

(Kerman and McCarthy 2014)

bibliography

Kerman, Joseph, and Kerry McCarthy. 2014. 'Byrd, William' in *Grove Music Online*

(i) The specimen references given above encompass a wider range of subjects than would ever be encountered in a single piece of scholarly writing. For purely illustrative purposes, however, they may be gathered (with additional examples) into a specimen bibliography thus:

BIBLIOGRAPHY

- Baker, Geoffrey, and Tess Knighton (eds). 2011. *Music and Urban Society in Colonial Latin America* (Cambridge: Cambridge University Press)
- Kerman, Joseph. 1962a. *The Elizabethan Madrigal: A Comparative Study* (New York: American Musicological Society)
- . 1962b. 'The Elizabethan Motet: A Study of Texts for Music', *Studies in the Renaissance*, 9, pp. 273–308
- . 2005. *Opera as Drama* (Berkeley and Los Angeles: University of California Press; first published New York: Alfred A. Knopf, 1956)
- , and Kerry McCarthy. 2014. 'Byrd, William' in *Grove Music Online*
- Krims, Adam. 2001. 'Marxism, Urban Geography and Classical Recording: An Alternative to Cultural Studies', *Music Analysis*, 20, pp. 347–63
- le Huray, Peter. 1978. *Music and the Reformation in England*, 2nd edn (Cambridge: Cambridge University Press)
- May, Steven W., and William A. Ringler Jr. 2004. *Elizabethan Poetry: A Bibliography and First-Line Index of English Verse, 1559–1603*, 3 vols (London: Thoemmes Continuum)
- Monson, Craig. 2008. 'Byrd, William (1539x43–1623)' in *Oxford Dictionary of National Biography* (online edn: Oxford University Press)
- Mosser, Daniel W., Ernest W. Sullivan II, Len Hatfield and David H. Radcliffe. 1996–. *The Thomas L. Gravell Watermark Archive* (<www.gravell.org> accessed 2 October 2017)
- Newark, Cormac. 2013. 'Not Listening in Paris: Critical and Fictional Lapses of Attention at the Opera' in *Words and Notes in the Long Nineteenth Century*, ed. Phyllis Weliver and Katharine Ellis (Woodbridge: Boydell Press), pp. 35–54

2. Short-Title System

The short-title system is recommended for all musicology modules and dissertations, and may also be recommended for certain other JS and SS modules. The relevant matter—be it a quotation or, preferably in most cases, a paraphrase—is referenced in a footnote to which the reader is directed by a superscript number placed after the punctuation that closes the relevant phrase or sentence:

It is true that the general critical reception of Puccini's *Tosca* has been mixed, yet to dismiss that opera as nothing more than a 'shabby little shocker' would surely be rash.¹

(a) The first time a title is referenced in an essay or a dissertation chapter, its full details are given in the footnote:

¹ Joseph Kerman, *Opera as Drama* (Berkeley and Los Angeles: University of California Press, 2005; first published New York: Alfred A. Knopf, 1956), 252.

- Since footnotes are *not* alphabetically ordered by author surname, the author's names are *not* reversed.
- Note the format: Author Name, *Book Title* (Publication Place: Publisher, year; additional information if any), page(s).
- Unlike bibliography entries, footnotes *do* have a full stop at the end.

Subsequent references to the same title, however, consist only of the author's surname, the title and the page number(s) or range(s):

² Kerman, *Opera as Drama*, 253.

The above title is short enough to bear complete repetition: to shorten it to *Opera* would be niggardly. Longer titles, however, should not be repeated in their entirety. If the title is made up of two clauses separated by a colon, then in subsequent references it may be satisfactory to omit the colon and the second clause:

'Not Listening in Paris: Critical and Fictional Lapses of Attention at the Opera'

'Not Listening in Paris'

It is often satisfactory to repeat only the first few words of a title:

Words and Notes in the Long Nineteenth Century

Words and Notes

(b) The example footnotes above refer to a **book**, the details of which would be given in the bibliography thus:

Kerman, Joseph. *Opera as Drama* (Berkeley and Los Angeles: University of California Press, 2005; first published New York: Alfred A. Knopf, 1956)

- Bibliography format differs from footnote (first reference) format in only two respects: the author surname is placed first (for alphabetical order), and there is no full stop at the end.

(c) The formats for a **journal article** are:

footnote first reference

¹ Adam Krims, 'Marxism, Urban Geography and Classical Recording: An Alternative to Cultural Studies', *Music Analysis*, 20 (2001), 347–63 (350).

footnote subsequent reference

² Krims, 'Marxism, Urban Geography and Classical Recording', 351.

bibliography

Krims, Adam, 'Marxism, Urban Geography and Classical Recording: An Alternative to Cultural Studies', *Music Analysis*, 20 (2001), 347–63 (350)

- The page referred to is given in brackets after the page range.
- It is usually unnecessary to use the abbreviation 'pp.' (but see below).
- The issue number should be omitted—see § B 1 (c) above.

(d) The formats for a **chapter in a multi-author volume** are:

footnote first reference

¹ Cormac Newark, 'Not Listening in Paris: Critical and Fictional Lapses of Attention at the Opera' in *Words and Notes in the Long Nineteenth Century*, ed. Phyllis Weliver and Katharine Ellis (Woodbridge: Boydell Press, 2013), 35–54 (34, 45–6).

footnote subsequent reference

² Newark, 'Not Listening in Paris', 51.

bibliography

Newark, Cormac, 'Not Listening in Paris: Critical and Fictional Lapses of Attention at the Opera' in *Words and Notes in the Long Nineteenth Century*, ed. Phyllis Weliver and Katharine Ellis (Woodbridge: Boydell Press, 2013), 35–54

- The pages referred to are given in brackets after the page range.
- The word 'in' takes the place of a comma after the chapter title.
- The editors' names are placed after the book title.

(e) The formats for a **multi-author volume** are:

footnote first reference

¹ *Music and Urban Society in Colonial Latin America*, ed. Geoffrey Baker and Tess Knighton (Cambridge: Cambridge University Press, 2011), p. viii.

footnote subsequent reference

² *Music and Urban Society*, ed. Baker and Knighton, pp. ii–iv.

bibliography

Baker, Geoffrey, and Tess Knighton (eds), *Music and Urban Society in Colonial Latin America* (Cambridge: Cambridge University Press, 2011)

- Page numbers in roman numerals should be clarified with 'p.' or 'pp.'

(f) The format for a **multi-volume work** is:

footnote first reference

¹ *Elizabethan Poetry: A Bibliography and First-Line Index of English Verse, 1559–1603*, ed. Steven W. May and William A. Ringler Jr, 3 vols (London: Thoemmes Continuum, 2004), vol. 3, p. 2,135.

footnote subsequent reference

² *Elizabethan Poetry*, ed. May and Ringler, vol. 3, pp. 2,142–3.

bibliography

May, Steven W., and William A. Ringler Jr, *Elizabethan Poetry: A Bibliography and First-Line Index of English Verse, 1559–1603*, 3 vols (London: Thoemmes Continuum, 2004)

- For clarity, 'p.' or 'pp.' must be used in conjunction with 'vol.' or 'vols'.
- Note that 'volume' is *abbreviated* to 'vol.' (with a dot) while 'volumes' is *contracted* to 'vols' (without a dot).

(g) And the format for an **online resource** is:

footnote first reference

¹ Joseph Kerman and Kerry McCarthy, 'Byrd, William' in *Grove Music Online* (2014).

² Craig Monson, 'Byrd, William (1539x43–1623)' in *Oxford Dictionary of National Biography* (online edn: Oxford University Press, 2008).

³ Daniel W. Mosser, Ernest W. Sullivan II, Len Hatfield and David H. Radcliffe, *The Thomas L. Gravell Watermark Archive* (<www.gravell.org>, 1996–; accessed 2 October 2017).

footnote subsequent reference

⁴ Kerman and McCarthy, 'Byrd, William'.

⁵ Monson, 'Byrd, William'.

⁶ Mosser et al, *The Thomas L. Gravell Watermark Archive*.

bibliography

Kerman, Joseph, and Kerry McCarthy, 'Byrd, William' in *Grove Music Online* (2014)

Monson, Craig, 'Byrd, William (1539x43–1623)' in *Oxford Dictionary of National Biography* (online edn: Oxford University Press, 2008)

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(h) The specimen references given above encompass a wider range of subjects than would ever be encountered in a single piece of scholarly writing. For purely illustrative purposes, however, they may be gathered into a specimen bibliography thus:

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- Monson, Craig, 'Byrd, William (1539–1623)' in *Oxford Dictionary of National Biography* (online edn: Oxford University Press, 2008)
- Mosser, Daniel W., Ernest W. Sullivan II, Len Hatfield and David H. Radcliffe, *The Thomas L. Gravell Watermark Archive* (<www.gravell.org>, 1996–; accessed 2 October 2017)
- Newark, Cormac, 'Not Listening in Paris: Critical and Fictional Lapses of Attention at the Opera' in *Words and Notes in the Long Nineteenth Century*, ed. Phyllis Weliver and Katharine Ellis (Woodbridge: Boydell Press, 2013), 35–54