



# **Style Guidelines for DMus Students, 2023**

Note: these guidelines are for DMusPerf students only.

Other RIAM students should follow the Chicago Style outlined at

<https://moodle.riam.ie/mod/resource/view.php?id=5784>

## **Guidelines on Style**

### **General**

1. All material should be typed on A4 paper, double-spaced, and printed on both sides of the page on paper of a weight of at least 90 gsm.
2. Margins should be set for double sided printing using 'mirror margins' set at 3 cm.
3. Font should be Times New Roman, 12 pt.

### **Pagination**

4. Pagination should occur at the bottom, centre, of each page and begin immediately after the title page.
5. Introductory pages should bear lower-case Roman numerals, all subsequent pages Arabic numerals.

### **Headings**

6. First- and second-level headings should be central; lesser ones should begin at the left margin.
7. Headings should not be underlined and should have no final full stop.

### **Paragraphs**

8. Every paragraph should begin at the left margin. Leave one line space between paragraphs.

### **Notes/footnotes**

9. Footnotes should be used:
  - (i) to acknowledge sources of information, quotations, etc.
  - (ii) to add additional information, e.g., biographical or secondary details about a composer, performer, etc.
  - (iii) for cross references, e.g., in connection with an earlier footnote
10. Footnote numbers should be placed at the end of sentences and follow punctuation marks. They should be avoided in headings and subheadings. Sentences requiring several references should use one collective footnote.
11. Footnotes should be numbered consecutively throughout each chapter and placed at the bottom of the relevant pages.
12. Footnotes should end with a full stop, whether or not they form complete sentences.

13. The first footnote reference to a published source should be cited in full. Subsequent references should use a shortened form of the title, e.g.,

<sup>22</sup> Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c1538* (Oxford: Clarendon Press, 1991), 124.

<sup>69</sup> Shaw, *The Succession of Organists*, 98.

14. The first footnote reference to a library or other manuscript repository should cite the full name of the collection, together with the catalogue number of the manuscript and folio number (if relevant). Subsequent references should use the RISM library *sigla* (see *New Grove II*), e.g.,

<sup>16</sup> National Library of Ireland, MS 6870, fol. 22<sup>r</sup>.

<sup>28</sup> Dn, MS 6870, fol. 24<sup>v</sup>.

## Quotations

15. Quotation marks should be single; double ones should be used only for quotations within quotations.
16. At the end of a quotation the punctuation should normally be outside the quotes, except where the quotation concludes with a question mark, or with a full stop at the end of a complete sentence.
17. Long quotations should be indented, without quotation marks, and should be written in a smaller font size.
18. Omissions in quotations should be indicated by an ellipsis (three spaced full stops: ...) and interpolations placed within square brackets [ ].
19. Mistakes in quotations should be acknowledged by the interpolation [sic]. (See also 23 below)

## Illustrations

20. Each music illustration should initially be referred to in parentheses at or towards the end of the preceding paragraph.
21. Each illustration should contain an example number, then a full caption that should contain the following details: composer, work, movement or section, and bars; e.g., (Example 3: Beethoven, Symphony No. 8 in F major, third movement, bars 1-8).
22. Several quotations in the same illustration should be individually identified by lower-case letters, e.g., Example 3(a), Example 3(b), etc.

## Spelling

23. British spelling (as in the *Oxford English Dictionary* and its derivatives) should be used, e.g., colour.
24. The spelling of quotations follows that of the book or edition referred to. However, in quotation from early printed sources and written manuscripts obsolete letter forms (e.g., *v* for *u*, the long *s*) and abbreviations are normalised to modern usage. A decision to modernise spellings and punctuation must be indicated in the Preface.

## Hyphens

25. Hyphens should be used only when they serve a specific purpose. They are normally employed in adjectival combinations, e.g., fifteen-year-old student; otherwise hyphens should be avoided.

## Full stops

26. Full stops should be used:
  - (i) in abbreviations such as a.m., e.g., et al., ff., i.e., no.
  - (ii) in contracted forms of words which do not end with the same letter as the full form, e.g., anon., Co., ed., etc., Rev., vol.
  - (iii) in personal initials, e.g., J. S. Bach
27. Full stops should be omitted:
  - (i) after headings
  - (ii) after contracted forms of words which end with the same letter as the full form, e.g., Dr, Ltd, Mr, Ms, St, vols
  - (iii) after measurement symbols such as cm
  - (iv) after shortened forms, e.g., *c* (as in *c*1850), MS and MSS
  - (v) after unspaced initials which denote well-known journals, institutions, combinations, and items such as *JAMS*, UCD, RIAM, SATB, and CD

## Dates

28. Dates should adhere to the following layout: 18 November 2015.
29. Decades should omit apostrophes, e.g., 1990s.
30. Approximate dates are directly preceded by the abbreviation *c* (circa), e.g., *c*1500.

## Numbers

31. Arabic numerals should be used for chapter, part, page, and example numbers.
32. Capital Roman numerals should be used for movement numbers.
33. Lower-case Roman numerals should be used for volume and introductory page numbers.
34. The following numbers should be written as words:
  - (i) Numbers up to one hundred
  - (ii) Higher numbers which begin a sentence
  - (iii) Words such as hundred, thousand, etc. if they appear as whole/round numbers, e.g., ‘Vivaldi composed more than four hundred concertos’.
35. Pairs of numbers should not be elided, e.g., 1780-1792 (not 1780-92).
36. Opus numbers should adhere to the following layout: Op. 59 No. 2.
37. Time-signatures should adhere to the following layout: 3/4, 6/8.
38. Chords should adhere to the following layout: 6-4.

## Italics/Titles/Languages/Capitalisation

39. Italics should be used:
  - (i) for titles of operas, oratorios, sections of the Mass, songs, collections, etc., e.g., *The Marriage of Figaro*, *The Creation*, *Agnus Dei*
  - (ii) for Mass titles in Latin, e.g., Palestrina’s *Missa Papae Marcelli*
  - (iii) for titles of books, periodicals, anthologies, dictionaries, newspapers, etc. (including abbreviations), e.g., *Musicology and Difference*, *The Musical Times*, *JRMA*, *The Irish Times*, *The New Grove Dictionary of Music and Musicians*, *New Grove II*
  - (iv) for words or phrases in foreign languages not used as direct quotations, e.g., *magnum opus*, *Gesamtkunstwerk*
  - (v) for performance directions such as dynamic markings, e.g., *fortissimo*, *forte*, etc.
40. Roman case should be used:
  - (i) for descriptive or numerical titles of musical works, e.g., Symphony No. 9, Bach’s Mass in B minor, Piano Concerto No. 1
  - (ii) for generic titles such as String Quartet, Octet, Quintet, Concerto, Symphony, Mass, Requiem, etc.
  - (iii) for nicknames such as Schubert’s Piano Quintet in A, ‘The Trout’
  - (iv) for Mass titles in English, e.g., Obrecht’s ‘Prolation’ Mass

- (v) for titles of songs and other short individual pieces; these should be written within single quotation marks, e.g., ‘Who is Sylvia?’, ‘My Way’
  - (vi) for some foreign abbreviations, words and phrases which have passed into regular usage, e.g., etc., avant-garde
41. In English titles initial capitalisation should apply to all words except articles, conjunctions and prepositions.
  42. In foreign titles initial capitalisation should apply to the first word and subsequent names only.
  43. For foreign place-names English versions should be used, e.g., Vienna.
  44. Initial capitalisation should apply to titled individuals and periods or styles when used as nouns, e.g., King Henry VIII, Baroque, Romantic period (NB baroque opera).

### Pitches and keys

45. Specific pitches should be indicated according to the following illustration using the Helmholtz system:



46. Otherwise capital letters should be used, e.g., horn in F, the key of C sharp minor.
47. In tables etc. minor keys are indicated by lower-case letters, and sharps or flats are represented by symbol rather than word.

### References and bibliography

48. All references and bibliographical citations require standard pieces of information. The order in which the information should appear is as follows:
  - The name of the author or editor of the work
  - The title of the work
  - The title of any larger work of which it is a part, and the name of the editor of this larger work
  - The edition number if it is not the first edition

- The volume number or series title
- The place of publication and the name of the publisher
- The date of publication

49. The sources listed in the bibliography are given in alphabetical order of author's or editor's surnames. However,

- i) if the author's name is not known, use the abbreviation 'Anon'
- ii) if the place of publication is not known, use the abbreviation 'n.p.'
- iii) if the date of publication is not known, use the abbreviation 'n.d.'

50. Books (individual):

- Name of the author or editor
- Book title in italics
- Place of publication
- Name of publisher
- The edition number if it is not the first edition
- Date of publication
- In footnotes - page number(s) to which you have referred

For example,

i) Footnote: Donald Burrows, *Handel and the English Chapel Royal* (Oxford: Oxford University Press, 2005), 29.

Bibliography: Burrows, Donald, *Handel and the English Chapel Royal* (Oxford: Oxford University Press, 2005)

ii) Footnote: Kenneth Milne (ed.), *Christ Church Cathedral, Dublin: A History* (Dublin: Four Courts Press, 2000), 32-35.

Bibliography: Milne, Kenneth (ed.), *Christ Church Cathedral, Dublin: A History* (Dublin: Four Courts Press, 2000)

iii) Footnote: Philip Crabtree, *Sourcebook for research in music* (Bloomington: Indiana University Press, 2nd edn 2005), 12.

Bibliography: Crabtree, Philip, *Sourcebook for research in music* (Bloomington: Indiana University Press, 2nd edn 2005)

51. Books with more than one author or editor:

Footnote: Hugh Keyte and Andrew Parrott (eds), *The New Oxford Book of Carols* (Oxford: Oxford University Press, 1992), 17.

Bibliography: Keyte, Hugh and Parrott, Andrew (eds), *The New Oxford Book of Carols* (Oxford: Oxford University Press, 1992)

52. Books (part of a multi-volume series or set):

- Name of the author or editor
- Book title in italics
- Series title and number in Roman title case letters
- Place of publication
- Name of publisher
- Date of publication
- Page number(s)

For example,

i) Footnote: T. C. Mitchell (ed.), *Music and Civilisation*, British Museum Yearbook 4 (London: British Museum Publications Ltd, 1980), 78.

Bibliography: Mitchell, T. C. (ed.), *Music and Civilisation*, British Museum Yearbook 4 (London: British Museum Publications Ltd, 1980)

ii) Footnote: Geoffrey Cox, *Organ Music in Restoration England* (2 vols, New York: Garland, 1989), i, 9.

Bibliography: Cox, Geoffrey, *Organ Music in Restoration England* (2 vols, New York: Garland, 1989)

53. Chapters or essays in books:

In the references and bibliography you should list the chapter under the chapter author's name and the chapter title (rather than under the volume editor's name and the book title) as follows:

- Name of the author of the chapter
- Chapter title, in Roman title case letters, in quotation marks
- in
- Name of the editor(s)
- Book title in italics
- Place of publication



- Name of publisher
- Date of publication
- In footnotes – page number(s) to which you have referred
- In bibliography – page numbers of the entire chapter

For example,

Footnote: D. Bythell, 'The brass band in the Antipodes: the transplantation of British popular culture', in T. Herbert (ed.), *The British Brass Band: A Musical and Social History* (Oxford: Oxford University Press, 2000), 217-218.

Bibliography: Bythell, D., 'The brass band in the Antipodes: the transplantation of British popular culture', in T. Herbert (ed.), *The British Brass Band: A Musical and Social History* (Oxford: Oxford University Press, 2000), 217-244

54. Academic journals:

- Name of the author of the article
- Article title in quotation marks
- Journal title in italics
- Volume number
- Date of publication in brackets
- In footnotes – page number(s) to which you have referred
- In bibliography – page numbers of the entire chapter

For example,

Footnote: Robert F. Ford, 'A Sacred Song not by Purcell', *Musical Times*, 125 (1984), 46.

Bibliography: Ford, Robert F., 'A Sacred Song not by Purcell', *Musical Times*, 125 (1984), 45-47

55. Review articles:

- Name of review author
- Review:
- Book title in italics
- by
- Name of the author of the book
- Journal title in italics

- Volume number
- Date of publication in brackets
- In footnotes – page number(s) to which you have referred
- In bibliography – page numbers of the entire chapter

For example,

Footnote: Finson, Jon W., Review: *Mendelssohn Studies* by R. Larry Todd, *Music & Letters* 75 (1994), 97.

Bibliography: Finson, Jon W., Review: *Mendelssohn Studies* by R. Larry Todd, *Music & Letters* 75 (1994), 96–98

56. Conference papers:

For papers published in the proceedings of a conference, follow the conventions explained above in ‘Chapters or essays in books’.

For papers presented but not published give the author’s name, title of paper, and conference details. For example,

Footnote: Lorraine Byrne Bodley, ‘The Vexations of Music Theatre: Anna Amalia’s setting of Goethe’s *Erwin und Elmire*’, paper presented at the Society for Musicology in Ireland Annual Conference, Dublin, 11-13 May 2007.

Bibliography: Byrne Bodley, Lorraine, ‘The Vexations of Music Theatre: Anna Amalia’s setting of Goethe’s *Erwin und Elmire*’, paper presented at the Society for Musicology in Ireland Annual Conference, Dublin, 11-13 May 2007

57. Dissertations and theses:

- Name of the author of the dissertation or thesis
- Title in quotation marks
- Degree (PhD, MA, MMus, DMus, etc.)
- Institution
- Year of acceptance in brackets
- Page number(s)

For example,

Footnote: Keri Dexter, 'The Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, c1640-1733' (PhD dissertation, Royal Holloway, University of London, 2000), 100-103.

Bibliography: Dexter, Keri, 'The Provision of Choral Music at St George's Chapel, Windsor Castle, and Eton College, c1640-1733' (PhD dissertation, Royal Holloway, University of London, 2000)

58. Unpublished material:

- Name of the author
- Title in quotation marks
- Details of what the report was for
- Unpublished
- Year in brackets
- Page number(s)

For example,

Footnote: J. Smith, 'Minor poems of minor Hungarian poets', Report to the English Association for the Appreciation of Little Known Poetry (unpublished, 1985), 9-11.

Bibliography: Smith, J., 'Minor poems of minor Hungarian poets', Report to the English Association for the Appreciation of Little Known Poetry (unpublished, 1985)

59. Newspaper articles:

- Name of the author of the article, if given
- If name is not given use newspaper title
- Article title in quotation marks
- Name of newspaper in italics
- Date of issue

For example,

i) Footnote: Michael Smith, 'Tragedy of Two Star-Crossed Lovers', *Irish Times*, 12 March 1991.

Bibliography: Smith, Michael, 'Tragedy of Two Star-Crossed Lovers', *Irish Times*, 12 March 1991

ii) Footnote: *Sunday Times*, 'Students improve quality of written work', *Sunday Times*, 5 May 1993.

Bibliography: *Sunday Times*, 'Students improve quality of written work', *Sunday Times*, 5 May 1993

'The' is usually omitted from newspaper and magazine titles, except for publications with one-word titles, for example, *The Times* and *The Economist*

Page references are not normally given for a daily newspaper as it may have several different editions and the position of an article may differ from edition to edition. However, with a weekly or monthly newspaper or magazine it is appropriate to give page references.

60. Translations:

i) Footnote: H. Berlioz, *A Treatise on Modern Instrumentation and Orchestration*, trans. M. C. Clarke (London: Novello, Ewer & Co., 2<sup>nd</sup> edn 1858), 2.

Bibliography: Berlioz, H., *A Treatise on Modern Instrumentation and Orchestration*, trans. M. C. Clarke (London: Novello, Ewer & Co., 2<sup>nd</sup> edn 1858)

ii) Footnote: D. Cairns (trans. and ed.), *The Memoirs of Hector Berlioz* (London: Gollancz, 1977), 33-34.

Bibliography: Cairns, D. (trans. and ed.), *The Memoirs of Hector Berlioz* (London: Gollancz, 1977)

61. *The New Grove Dictionary of Music and Musicians:*

i) If you cite material from the print edition of *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edn (2001), please use the following format:

- Name of the author of the entry; not Sadie (ed.)
- Article title in quotation marks
- in
- *The New Grove Dictionary of Music and Musicians* in italics
- Editors' names
- Place of publication
- Name of publisher
- 2<sup>nd</sup> edn
- Date of publication
- Volume number
- Page numbers

For example,

Footnote: O. W. Neighbour, 'Schoenberg, Arnold' in S. Sadie and J. Tyrrell (eds), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2<sup>nd</sup> edn 2001), xxii, 601.

Bibliography: Neighbour, O. W., 'Schoenberg, Arnold' in S. Sadie and J. Tyrrell (eds), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2<sup>nd</sup> edn 2001), xxii, 577-604

ii) If you cite material from *grovemusic.com* please use the following format:

Author, 'Article' in *Grove Music Online. Oxford Music Online* (Oxford University Press), <doi> [accessed (Day Month Year of access)]

For example,

Footnote: O. W. Neighbour, 'Schoenberg, Arnold' in *Grove Music Online. Oxford Music Online* (Oxford University Press),  
<<https://doi.org/10.1093/gmo/9781561592630.article.25024>> [accessed 24 February 2021].

Bibliography: Neighbour, O. W., 'Schoenberg, Arnold' in *Grove Music Online. Oxford Music Online* (Oxford University Press),  
<<https://doi.org/10.1093/gmo/9781561592630.article.25024>> [accessed 24 February 2021]

## 62. Internet sources:

As yet, there is no general agreement on how to cite Web pages and on-line databases. However, the following format could be used:

- i) indicate the exact URL of the web page and the date you visited it
- ii) do not split the URL over a line. If this is not possible, do so after a forward slash

Citation order:

- Author's/editor's name
- Title in quotation marks
- URL (in angle brackets; try to fit it all on to one line)
- Accessed date

For example,

Footnote: Hermann Danuser, 'Arnold Schönberg – Portrait of a Century',  
<[http://www.schoenberg.at/1\\_as/essay/essay\\_e.htm](http://www.schoenberg.at/1_as/essay/essay_e.htm)> [accessed 15 October 2003].

Bibliography: Danuser, Hermann, 'Arnold Schönberg – Portrait of a Century',  
<[http://www.schoenberg.at/1\\_as/essay/essay\\_e.htm](http://www.schoenberg.at/1_as/essay/essay_e.htm)> [accessed 15 October 2003]

63. CDs, records and other recordings:

Recordings should be listed in a separate discography. The parts of the reference should be given in the following order:

- Name of the composer
- Title of the recording (in italics)
- Name of the performer(s)
- Type of recording (e.g. CD, audiocassette, vinyl record, wax cylinder)
- If it is a set, the number of discs or cassettes in the set
- Name of the recording company
- Catalogue number of the recording (this is given on the label)
- Date of copyright or publication

i) The different items of information are separated by commas. For example,

Palestrina, *Mass: Hodie Christus Natus Est*, Gabrieli Consort and Players, Paul McCreesh, CD, Archiv Produktion, 437 833-2, 1993.

ii) If the recording is a compilation of pieces by various people, or if the works are anonymous, the title of the disc is given first, in italics. For example,

*20 Gramophone All-Time Greats*. Various artists. 1993. Compact disc. ASV.CD AJA 5112.

iii) If the collection is performed by a well-known performer, the citation may start with the performer's name:

Footnote: Louis Armstrong. *The 25 Greatest Hot Fives and Hot Sevens*. 1995. Compact disc. ASV. CD AJA 5171.

Bibliography: Armstrong, Louis. *The 25 Greatest Hot Fives and Hot Sevens*. 1995. Compact disc. ASV. CD AJA 5171

64. CD sleeve/liner notes:

These may not necessarily have a named author, but give the name first where there is one. Then give full recording information. For example,

Footnote: Al Hilgart, liner notes to *Ella Fitzgerald sings the Rodgers and Hart Song Book*, CD, Verve, 537 258-2, 1997.

Bibliography: Hilgart, Al, liner notes to *Ella Fitzgerald sings the Rodgers and Hart Song Book*, CD, Verve, 537 258-2, 1997.

65. Music arrangements:

An arrangement should be cited as if it were a music composition, but the words ‘arranged’ or ‘arr.’ followed by the name of the arranger should be added. For example,

Ludwig van Beethoven, Septet in E flat major, arr. Brian Hughes

66. Oral interview material:

There is no standardised citation method for oral interview material but the following approach could be used. The name of the interviewee should be given. You should then use the phrase ‘Interviewed by ...’, giving the interviewer’s name. You should also state whether or not the interview was recorded or broadcast. If it was broadcast, give the name of the broadcasting company or station, followed by the broadcast title and date; if not, simply give the interview date. For example,

Footnote: E. Wulstan Atkins, Interviewed by the author for BBC Radio 3, *Elgar’s Final Enigma*. Broadcast 15 February 1998.

Bibliography: Atkins, E. Wulstan, Interviewed by the author for BBC Radio 3, *Elgar’s Final Enigma*. Broadcast 15 February 1998

67. Single editions of a composer’s work:

i) Footnote: Norbert Gertsch (ed.), *Ludwig van Beethoven, Sonata in A major op. 101*, (Munich: G. Henle, 2007).

Bibliography: Gertsch, Norbert (ed.), *Ludwig van Beethoven, Sonata in A major op. 101*, (Munich: G. Henle, 2007)

ii) Footnote: Ludwig van Beethoven, *Sonata in A major Op. 101*, ed. Norbert Gertsch (Munich: G. Henle, 2007)

Bibliography: van Beethoven, Ludwig, *Sonata in A major op. 101*, ed. Gertsch, Norbert (Munich: G. Henle, 2007)

68. Complete editions of a composer's works:

The complete works of several major composers have been published in scholarly editions. These are always multi-volume sets, so it is essential that the edition and the volume number are given. For example,

Footnote: E. F. Schmid, W. Plath and W. Rehm (eds), *W. A. Mozart: Neue Ausgabe sämtlicher Werke*, Internationale Stiftung Mozarteum Salzburg (Kassel: Bärenreiter, 1955-).

Bibliography: Schmid, E. F., Plath, W. and Rehm, W. (eds), *W. A. Mozart: Neue Ausgabe sämtlicher Werke*, Internationale Stiftung Mozarteum Salzburg (Kassel: Bärenreiter, 1955-)



## FURTHER READING

Recommended book:

Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (London: ABRSM, 2<sup>nd</sup> edn 2012)

General Bibliography:

*MLA Handbook* (New York, Modern Language Association of America, 8<sup>th</sup> edn 2016)

*New Oxford Dictionary for Writers and Editors* (Oxford: Oxford University Press, rev. edn 2014)

Judith Butcher, *Copy-Editing: The Cambridge Handbook for Editors, Authors and Publishers*, (Cambridge: Cambridge University Press, 4<sup>th</sup> edn 2006)

*Chicago Manual of Style* (Chicago and London: University of Chicago Press, 17<sup>th</sup> edn 2017)

Glanville Price and Brian Richardson, *MHRA Style Guide: A Handbook for Authors, Editors, and Writers of Theses* (London: Modern Humanities Research Association, 3<sup>rd</sup> edn 2013)

[also available online at

<http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf>]

Sang-Hie Lee, *Scholarly Research for Musicians* (New York and London: Routledge, 2017)