

# **Estonian Academy of Music and Theatre**

## **Requirements and formatting rules for written work in English**

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The types of written work at the Estonian Academy of Music and Theatre (hereafter EAMT) depend on the requirements of the study programmes and may change or vary due to changes to these programmes (See Appendix 1). Current requirements on the time schedules and volume of written work can be found in the study programmes and subject catalogues. In general, written academic work is divided between term papers, essays and research papers.

The current guidelines focus on research papers; however, **these formatting guidelines apply to all written work. Research papers** entail the posing of a problem – the research question – working through literature and materials concerning the question and providing your own answer to the question. The main difference between a research paper and an essay is that it is sufficient for an **essay** to consist of an argument, discussion and conclusions, and its style is less formal and more literary. However, an essay must equally have a research question and aim, and needs to demonstrate sufficient knowledge on the chosen subject and literature. A **term paper** gives an overview of discussions and conclusions by other authors on the relevant topic or research question.

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## **I General requirements for written academic work**

The papers must be in A4 format, printed on one side of each sheet of paper, 1.5 line spacing using the Times New Roman font with font size 12.

The **volume** of the work is based on the number of characters, including everything from the Introduction to the Bibliography, excluding Appendices.

The style of the written work must be clear, the train of thought understandable for the reader and the text presented in a logical manner. Consider your main audience to be your fellow students, colleagues and teachers.

The paper has to be in accordance with the research problem posed.

The formatting of all submitted research papers must be at a standard where, if needed, it could be published.

For **linguistic issues** (incl. the use of punctuation, formatting requirements, grammar, etc.) it is recommended to use the Grammarly Handbook (<http://www.grammarly.com/handbook>). For word definitions and synonyms use online publications such as Macmillan Dictionary (<http://www.macmillandictionary.com/dictionary>) or the Oxford English Dictionary (<http://www.oed.com>). The transliteration of names and terms that are not originally in Latin script to English must follow the example of a notable publication, e.g. Grove Music Online (<http://www.oxfordmusiconline.com> – access through the EAMT intraweb).

### **1. Components of the work**

The papers must include the following components:

Title page; Abstract; Table of Contents; Main text; Sources and Bibliography. The paper is printed on one side of the sheet (excluding doctoral theses of the Department of Musicology, as they have been previously published.)

### **The Title page** must include:

The name of the institution, Estonian Academy of Music and Theatre, and the department at EAMT where the paper is written (at the top of the page in two sequential rows); the author and title of the paper (in the middle, in a larger font); the type of work submitted underneath the title; below that, slightly to the right the name of the supervisor; at the bottom of the page the place and year (e.g. Tallinn 2015). The year represents the semester during which the work was written, based on which the result is inserted in the Study Information System. Proseminary papers of the Department of Musicology need to show which proseminary paper it is (e.g. the first (I) Proseminary Paper). The Title page is not numbered, however, it is included as the first page.

The font should be Times New Roman, recommended font size on the Title page is 14 pt, the authors' name and title 16 pt (or 14 pt and in capitals) and in **bold**.

The title should be as short, clear and exact as possible and not too general (e.g. *Sergey Prokofiev's Piano Sonata no.5* is not sufficiently specific, it does not present what is being researched). Make sure that the title is in accordance with the submitted paper and not only describes the first stages of the chosen topic.

**An Abstract** is a short overview of a paper and its function is to help distribute the paper in databases while containing the most significant keywords of the written work. An Abstract needs to highlight the following: the research question, the objective of the work, main method and sources and/or bibliography (e.g. an important article, author, book: the theoretical framework). The length of the abstract depends on the type of written work (a minimum of 5–6 sentences for a bachelor thesis, a maximum of a page for a doctoral thesis). The abstract also needs to include the title of the paper. The abstract is not a part of the paper and the page itself is not numbered, it is also not included in the total amount of pages.

After the abstract on the next page:

### **Table of Contents**

With the relevant page numbers. The first entry in the contents has to be the Introduction. (The Abstract is not listed in the contents.)

Chapters are numbered. Two options are permitted:

- a) The Introduction and Conclusion without numbers, headings of chapters numbered;
- b) Continuous numeration: 1. Introduction, 2. ..., 3. ... etc. thus the Conclusion is also numbered. Sources and Bibliography are not numbered. If there are more appendices than one they need to be numbered: Appendix 1, Appendix 2 etc.

If chapters are divided into subchapters (1.1., 1.2., 1.3. etc.; they can be formatted without the full stop after the final number – 1.1, 1.2, 1.3) they also need to be included in the Table of Contents, preferably using an indent.

If the paper includes rare abbreviations, a list of abbreviations (explanations) will follow the Table of Contents on the next page with a title

### **Abbreviations**

**The Main text** consists of the following parts:

## **Introduction –**

Introduce the paper's research question and objective; depending on the subject, and if required, pose the hypothesis; explain the choice of topic (its relevance); introduce the paper's research method(s); present the materials used (description of sources, i.e. the materials directly researched; what types of sources have been used); present the theoretical background, basis or framework for the written work; if needed present an overview of the research status of the given research question; and finally a short overview of the paper's structure.

At the end of the Introduction you may also thank people who have been of significant help.

This is followed by the paper's **main components** (at master's level, depending on the subject, this needs to include approximately 2–5 chapters), which have to contain the treatment of the research question (if required then also a presentation of its theoretical background and analysis, i.e. the Introduction is followed by a chapter of theoretical analysis) and further development of the topic.

An empirical study (based on experience, tests) may have to be conducted (trial lessons, tests, rehearsal process etc.). In that case the structure of the main part should be as follows: the theoretical analysis and development of the topic; conducting empirical research and description of methods, analysis of data received and the interpretation of the results.

Every **chapter** starts on a new page (not subchapters). At the beginning of a chapter it is recommended to have a brief introductory part preparing the reader for the topic. The chapter has to end with a generalisation and summary of its main conclusions.

## **Conclusion –**

Will (once more) highlight the paper's results and the solution to the research question. The Conclusion must be in accordance with the objective posed in the Introduction. You must not add any new topics and discussions in the Conclusion unless you want to propose further research directions for the topic.

The Conclusion is followed by Sources (if required) and a Bibliography.

## **Sources**

Sources are the **direct research material** used by the writer, i.e. documents, curricula, interviews (must be dated), e-mails, letters, participation in courses by visiting lecturers (include duration) or refresher courses (dates), rehearsal period for a part or show (include duration), CD and DVD recordings (if used in analysis).

If there are various types of sources they need to be grouped. Example: Scores, Recordings, Interviews.

## **Bibliography or References**

Both headings allowed. Although in essence they are quite similar, a bibliography is used to

list articles and books that the author used in his or her research, but which have not been cited in the body text of the paper, while only those texts that have been cited in the paper can and must be included in the references list.

Bibliography (or References) must be listed alphabetically based on the surname of the author. Works by the same author are listed chronologically. If literature does not include an author you must list its title alphabetically.

Formatting the References and Bibliography will be discussed in further detail later on.

## **2. Appendices**

Where necessary **Appendices** will be added to the paper, including recordings and data media.

Depending on the topic of the paper, Appendices can be used to include all voluminous illustrative materials, analysed curricula, questionnaires used etc.; in other words everything that allows the reader a better understanding of the paper but will be too large in volume to be used in the main text.

Appendices must be titled and organised by page numbers. If Appendices include print text then general formatting rules apply; however, the spacing and font size can be a size smaller than in the main text.

The Appendices have to be relevant to the main part of the paper. An Appendix must be linked to the relevant section(s) of the main text and indicated by the author (e.g. see Appendix 1). If Appendices are used they must also be mentioned at the end of the Introduction.

## **3. Submitting the paper**

Academic written work must be bound. Acceptable options for final theses are comb binding or spring binding, where the cover before the Title page must be clear (transparent). Final theses are submitted in two copies by a previously determined deadline. Master's theses (Musicology) and doctoral theses in creative departments are submitted in four copies (two hard and two soft copies). For more information on the conditions for submitting master's theses see: [Conditions and procedures for graduating the Bachelor's and Master's programme and defending degrees at the Estonian Academy of Music and Theatre](#).

For the regulations for doctoral theses in the Academic stream see: [The Organization of Doctoral Studies](#)

## **4. Structure of a master's thesis in the Department of Musicology**

The structure of a master's thesis in the Department of Musicology is in accordance with the requirements highlighted in this document. Unlike final research papers, the master's students of Musicology must submit their thesis with two abstracts: in Estonian and in English. The abstracts have to be printed on separate pages and placed between the Title Page and the Table of Contents. They are not numbered.

## **5. The structure of a doctoral thesis**

In principle, the structure of a doctoral thesis is in accordance with the requirements highlighted in this document. The exception being that the Estonian paper must include a summary in either English or German after the Bibliography (before the Appendices). Its volume should be 5–6 pages (12,500 characters) and must cover all the parts of the paper. Students writing their doctoral thesis in a foreign language must write this summary in Estonian (with its heading translated into Estonian as Töö lühikokkuvõte).

## II Formatting

As previously highlighted, the papers must be in A4 format, printed on one side of each sheet of paper, using 1.5 spacing in 12 pt Times New Roman font.

### 1. Which font to use?

**The headings of chapters** are in **bold** and in font size 14 pt. The headings of subchapters are also in bold but in font size 12 pt. DO NOT put a full stop after the headings of chapters and subchapters.

There are two empty rows between the heading of the chapter and the first line of text. The heading of the subchapter is two row spaces below the previous line of text, leave an empty row after the heading of the subchapter.

A new paragraph can be emphasised by indenting the first line or by leaving an empty row between the paragraphs (we recommend 6pt as the current guideline).

Specific terms, which will be discussed in further detail, and that the author wants to highlight, can be written in bold. Underlining is not recommended.

**Italics** or cursive font is used in EAMT's English papers: (1) for **foreign** terms, genres and words, and (2) for the **titles** of works and publications, including Bibliography. The cursive font is never used together with quotation marks.

Examples of terms and genres in italics: *idée fixe*, *Gesamtkunstwerk*, *verismo*, *presto*, *piano*. However, many commonly used Italian musical terms have already been adopted into English (e.g. staccato, basso continuo) and do not need to be put into italics. When unsure whether to use an English word in italics or not, check Grove Music Online (<http://www.oxfordmusiconline.com> – access through the EAMT's intraweb).

Pitch should also be written in italics: *d*. The names of keys and strings should not: D major, D-sharp minor, D string.

### **The names of institutions and titles of journals**

The names of institutions (incl. ensembles, festivals) are written in normal text (regardless of language) and without quotation marks. However, the titles of all publications (newspapers, magazines etc.) are put in italics.

Examples:

I studied at the Guildhall School of Music and Drama ...

In an interview published in *The New York Times* he said ...

The theatre reviews were published in the German daily *Revalsche Zeitung*.

The magazine *19-Century Music* reports ...

The King's Singers performed with Hesperion XXI...

**The titles of (musical) works are in the cursive font** regardless of language (*A Midsummer Night's Dream*, *Symphonie fantastique*). Italics are not used for musical genres (sonata, concerto, missa, requiem etc.; Beethoven's piano sonatas, Wagner's music dramas, chamber music of Schumann; Beethoven's Piano Sonata no. 31 in A-flat major; a music drama *Tristan and Isolde* by Wagner).

When formatting the **Bibliography** the titles of all publications (books, collections, newspapers etc.) are in italics, regardless of language. NB The titles of articles in the Bibliography do not use italics.

Quotes longer than three lines should be formatted into a separate paragraph and use 1.0 line spacing and a smaller font (11 pt). You may also align text on the left or use the justified alignment with one indentation.

Font size for footnotes is 10 pt.

## **2. Spaces, full stops, dashes, parentheses, quotations, abbreviations**

Sentences are defined by spaces, i.e. there is a space after the full stop of the previous sentence. Generally, there is always a space after a full stop.

Exceptions:

e.g. and other abbreviations (no space after first letter, space after the second)

3.2.1 (subchapters or other subdivisions; no space after first two numbers)

5.1 (tenths as decimal places)

Spaces must also be used after commas, semicolons, colons etc.

Exceptions: 2,750.50 dollars etc.

Dashes: you must know the difference between a **hyphen** (no spaces, e.g. editor-in-chief) and a **dash** (space on either side of the dash and the dash itself is longer).

The word 'until' must be replaced with a dash. In this case no spaces will be used: 1685–1750, pages 24–30.

Parentheses: there is NO space after the opening or before the closing bracket (e.g. see previous example)

Square brackets [ ] express the author's (i.e. the student's) commentary, correction, or omitted text **within a quote**. Omitted text is indicated as follows: [---] or [...]

**Quotation marks** are mostly used to frame quotes. They may also be used for linguistic forms with an unusual or satirical meaning; however, excessive use of these is not recommended.

**Abbreviations, acronyms and initialisms.** In **English** texts, abbreviations are followed by a full stop: Mr. (Mister), Vol. 1 (Volume 1), J.S. Bach (Johann Sebastian Bach), edit. (editor),

mm. (measurements, bar numbers), cit. (cited), Op. 2 (Opus 2), pp. (pages). Acronyms and initialisms use capital letters without a full stop in the end: EAMT (Estonian Academy of Music and Theatre), BWV (Bach Werke Verzeichnis).

### 3. Names

All names mentioned in a text for the first time must be written out in full, i.e. first name and surname. **Thereafter, surnames only are sufficient.** If the paper names authors who share the same surname, initials or their full first name must be used to avoid confusion (J.S. Bach, J.C. Bach, C.P.E. Bach; Heinrich Schütz, Hans Schütz).

### 4. Formatting examples, tables etc.

All tables, figures, photographs and score samples must be continuously numbered and include an explanation. If preferred, these can be marked in bold.

**Figure 1.** Spacing of accented and unaccented beats

**Table 1.** Division of subjects during the 2010/2011 academic year

**Example 1.** Mozart, Piano Sonata in A minor KV 310, I movement, mm. 1–8

Even if the main text itself includes a thorough explanation of the given figure, table, etc., every example still needs to have its own heading as shown in the examples above. If score samples are from a specific piece, bar numbers or other information on the specific location must be added along with a reference to the score used (for a single score it is sufficient when introduced at the beginning of the paper).

### 5. Quoting and paraphrasing

When using someone else's text or material in a paper you must make a reference to the author (see Example 1 below). When the other author's text is used in its original wording it qualifies as a quote and must be marked accordingly. A quote must be put in quotation marks and a longer quote (over three lines) should be formed into a separate paragraph (which can be visually differentiated using a smaller font and/or indented).

In general it is recommended to summarize the chosen text using your own wording rather than cite long quotes. Long quotes may leave the impression that the author of the written paper has not interpreted the quotes for themselves. A quote needs to be placed in the discussive context by the quoter and it should either be introduced, commented on or further discussed.

Plagiarism must be avoided. **Wrongful appropriation or plagiarism** is presenting the writing, parts of writing, or sentences, thoughts and ideas of other authors as your own work or part of your own work without appropriate academic references. This includes all written work (both on paper and electronic), which either in full or on a large and significant scale has not been composed by the author of the paper.

**The author of the paper** is responsible for avoiding plagiarism. Therefore, the author must be aware of the rules for using the thoughts, texts and creative work of other authors.



Responsibility must be taken for plagiarism whether by (1) deliberate action, or (2) not knowing the rules of referencing. It is not considered to be plagiarism if sentences, thoughts, ideas or data presented in a paper coincide **partially and accidentally** with someone else's publication. At the same time, the student must avoid situations leading to the suspicion of plagiarism and regularly show their work to their supervisor.

**Plagiarism may lead to being expelled!**

## 6. Referencing

A reference must be made to all written work, sentences, thoughts, ideas or data created by others; also to general data that is either arguable or can be interpreted in different ways, or if a lot of information is used from one specific source. It is also mandatory to reference sentences, paragraphs, ideas, thoughts and data taken from the internet; to non-text materials (e.g. maps, tables, scores etc.); information gathered from oral presentations, including university lectures; sentences, thoughts or ideas used in the paper that have been received from conversations with other persons and make up a **significant** part of the sources. A reference must be formatted in a manner where the reader would easily find the corresponding source or publication.

No reference to generally known data is needed – sentences, thoughts or ideas used in the paper from conversations with fellow students or the teacher (e.g. written notes from the supervisor).

There are several options for referencing in the text, however, you must only use one option in a paper. The following introduces short references (also known as in-text references): the referenced text is followed in parentheses by the author's surname, the year of publication and after a colon and space, the page number or numbers, e.g. (Ross 2003: 57). The reference is IN the text, at the end of the sentence, BEFORE the full stop.

The full entries of referenced publications are at the end of the paper in References list.

If in the same paper a reference is made to two people with the same surname, the first initial will be added to the short reference:

(Normet, I. 2002: 77) and (Normet, L. 1990: 15–16)

Two or three authors will all need to be mentioned and separated by a semicolon:

(Saro; Pappel 2008: 15)

If there are more than three authors, write out the first and add the abbreviation et al.:

(Lippus et al. 1995: 20).

In The references list, all author's first names must be written out in full. (If it is not possible to find the full name, it should be left as on the Title page of the resource.)

If the author of the quote differs from the author of the book or article used (i.e. someone else has been quoted in the article or book; however, you wish to use the specific quote in your paper), the name of the quote's actual author must also be mentioned. This could be done in the introductory sentence. The reference will then be formatted based on the book or article directly used by you:

Russian writer Alexander Bestuzhev-Marlinsky reminisces: „... the houses are pleasantly clean; the tables aren't dominated by glory but by taste, the kitchens are in order” (quoted in Pappel 2003: 27). (The quoted sentence does not have a full stop as the original was longer.)

Data necessary for quoting can usually be found on either the publication's Title Page or the following page.

Scores, recordings and their accompanying materials (album covers, CD booklets) are referred similarly to other publications.

You may also refer to reports, in such cases the name of the conference or other event and its date and place have to be marked after the author and the title.

### III Referencing and composing bibliographic entries

#### Example 1. Books

In the 1950s, students at the Moscow Conservatory did not have access to many significant pre-1948 works by Shostakovich without special approval (Schmelz 2009: 30–31).

Peter Schmelz has described the situation at the Moscow Conservatory during the 1950s as follows: “The works of Stravinsky and even the important pre-1948 works by Prokofiev and Shostakovich were unavailable at this time to students without special approval.” (Schmelz 2009: 30–31).

(NB The colon is **followed** by a space; the quote is between the end of page 30 and beginning of page 31)

In a **Bibliography**, the entries must be marked as follows: surname followed by the first name of the author, then the year of publication. This is followed by the title of the book in italics. The last two components are the place of publication and the name of the publishing house, divided by a colon.

Schmelz, Peter J. 2009. *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw*. Oxford: Oxford University Press.

(NB In general, there is no full stop between the author's first name and before the year of publication. In the example above the “J.” represents the initial of a middle name which is traditionally not written out and therefore has a full stop. There is a space **after** the colon.)

If there are (a) two places of publication or publishing houses, they both need to be marked and separated by a semicolon; or (b) more than two, it is sufficient to mark one and for foreign books to add the abbreviation “etc.”.

(a)

Kassel: Bärenreiter; Stuttgart: Metzler

(Kassel and Stuttgart are the places of publication and Bärenreiter and Metzler publishing houses)

or

(b)

Kassel etc.: Bärenreiter etc.

When referring to a master's or doctoral thesis that has not been published, a comment explaining that it is a manuscript must be added to the entry. In that case it is sufficient to name the higher education institution instead of the place of publishing and the publishing house. The entry itself looks like this:

Espejo Fernández, Marta 2013. *Two Interpretations of Sergey Prokofiev's 2nd Movement of 4th Piano Sonata Op. 29: Composer's and Performer's View*. Final essay. Manuscript. Estonian Academy of Music and Theatre.

### **Example 2. An article in a collection**

If an **article** is referred to in-text citations should use: the author's last name, year of publishing and after a colon and space the page number or numbers (Kaus 2007: 98).

Within the text:

This thorough analysis of Schumann's *Romanze* also discusses the elements that form the musical coherence of the piece (Pärtlas 2012: 144).

However, differences appear when adding entries to the Bibliography, as there you will also have to mention the publications where the article was published and refer to the relevant pages. The title of the publications must be in italics.

The title of the article finishes with a full stop. Then after a space, insert a dash in order to better differentiate the title of the article from the title of the publication, then a space. The name of the publication is in italics (regardless of the language). Collections need to include the compiler or editor.

In the Bibliography:

Pärtlas, Margus 2012. Issues of Sound and Musical Narrative in Robert Schumann's *Romanze, Op. 28, No. 2. – A Composition as a Problem VI*. Ed. Mart Humal. Tallinn: Estonian Academy of Music and Theatre, pp. 138–144.

If it is a multi-part publication or series the entry must also include either the volume or book, as shown above: *A Composition as a Problem VI*.

If you make a reference to an article by a specific author in a concert programme the same rules apply as for articles in a collection. You will have to add a note saying it is a concert programme. If you use the programme for historic research or other purposes (an overview of repertoire based on programmes etc.) it counts as a source and will be added to the sources.

### **Example 2a. An article in a sheet music publication, i.e. the foreword**

Braun, Werner 1976. Vorwort. – *Johann Valentin Meder. Die beständige Argonia*. Das Erbe deutscher Musik. Bd 63. Mainz: Schott, S. 3–6.

Abbreviations: volume – Vol., Band – Bd.; page – p. (plural pp.), Seite – S.

### **Example 2b. An article in a CD booklet**

Mitchell, Donald 1995. The Creating of the Eight. – *Gustav Mahler. Symphonie No. 8*. CD Deutsche Grammophon 445 843-2, pp. 9–12.

It is important to add the serial number of the CD. If the year of publication is not known it is sufficient to use the serial number.

Also see Example 13, CD as a source.

### **Example 3. Article in a journal**

The reference in the text is the same as for a book or collection:

Several problems occur in the process of amplifying the sound of kantele (Cronshaw 1998: 28).

In the Bibliography the year comes directly after the author's name as in previous cases. Unlike articles from a collection the place of publication, publishing house and editor are not marked.

In the Bibliography:

Cronshaw, Andrew 1998. The Kantele Conquering New Areas. – *Finnish Music Quarterly*. Vol. 2, pp. 26–31.

### **Example 4. Computer network information**

The criteria here is that the sources after the reference and entry must be easily found. The formatting principles are the same; however, you will have to add an electronic address <http://www. etc. and the date it was accessed: accessed 4 March 2015.

a) An entry in the Bibliography:

Rosen, Charles 2002. Should we adore Adorno? – *New York Review of Books*. Online Edition. 24 October, <http://www.nybooks.com/articles/15769>, accessed 4 March 2015.

Reference in text:

(Rosen 2002, accessed 4 March 2015).

b) An entry for an online publication in the Bibliography:

Taruskin, Richard. Chapter 7, The Sixties: The Music of Youth. – *The Oxford History of Western Music*. Oxford University Press, <http://www.oxfordwesternmusic.com/view/Volume5/actrade-9780195384857-chapter-007.xml>, accessed 28 January 2015.

Reference in text:

(Taruskin, accessed 28 January 2015).

c) As a general rule, referring to online materials by an unknown author is avoided in research papers. However, the use of these materials can sometimes be justified depending on the paper's topic and research question. If the title of the web page does not reveal its contents it is recommended to add an explanation in brackets. In that case the entry is written as follows:

*The Hilliard Ensemble* [official website of the ensemble],  
<http://www.hilliardensemble.demon.co.uk>, accessed 27 January 2015.

Reference in text:

(The Hilliard Ensemble, accessed 27 January 2015).

Multiple web addresses are recommended to be presented as a separate group at the end of the Bibliography.

There are more and more books and articles online that have been published on paper and can therefore be referred to in a correct manner, i.e. they have both the publication details and page numbers. In these cases it is recommended to refer to the paper publications.

#### **Example 5. An article in a newspaper**

Ryzik, Melena 2015. Björk Goes on Display, Up Close and in 3-D. – *The New York Times*. March 3, p. C1.

The title and even the publication date of the same newspaper article can differ online and in print publications. For example:

Ryzik, Melena 2015. Björk Goes on Display, Up Close and in 3-D at MoMa. – *The New York Times*. March 2, <http://www.nytimes.com/2015/03/03/arts/design/bjorkis-on-display-up-close-and-in-3-d-at-moma.html?src=me&r=0>, accessed 4 March 2015.

#### **Example 6. An article in an encyclopaedia**

NB For multi-volume publications the specific volume must be marked. (Abbreviations: volume – Vol., Band – Bd.)

a) Lippus, Urve 2001. Estonia. Art music. – *The New Grove Dictionary of Music and Musicians*. Second edition. Ed. by Stanley Sadie. Vol. 8. London: Macmillan, pp. 250–251.

No reference to authors is needed for articles published in the Encyclopaedia Britannica as the articles are usually short and the author is often not marked. In that case the reference needs to be made from the title of the article.

b) Art Deco 2015. *Encyclopædia Britannica Online*.  
<http://www.britannica.com/EBchecked/topic/36505/Art-Deco>, accessed 4 March 2015.

#### **Example 7. Publications by the same authors that have been published in the same year**

Here you will need to use letters a, b, c...

In text:

Many of Georg Friedrich Haas' works derive much of their material from the natural harmonic series (Ross 2010a, accessed 4 March 2015).

In Bibliography:

Ross 2010a = Ross, Alex 2010. Footnotes: Georg Friedrich Haas. – *The New Yorker*. November 21, <http://www.newyorker.com/culture/alex-ross/footnotes-georg-friedrich-haas>, accessed 4 March 2015.

In text:

“Then again, any Norma is going to have her weak spells as the marathon proceeds.” (Ross 2010b, accessed 4 March 2015).

In Bibliography:

Ross 2010b = Ross, Alex 2010. Angela Meade's Norma. – *The New Yorker*. July 12, <http://www.newyorker.com/culture/alex-ross/angela-meades-norma>, accessed 4 March 2015.

### **Example 8. A publication in Cyrillic or in another non-Latin script**

If a book or article is not in Latin letters, **in text** the reference to the author's name can still be in Latin letters. The transliteration to English must always follow the example and common principles of a well-established publication.

In text:

Last year Alexei Yurchak's outstanding book about the Soviet Union society during the late-Soviet era was also published in Russian (Yurchak 2014).

Here a reference is made to the book as a whole; therefore, page numbers do not have to be marked in the reference in text.

In the Bibliography you must choose between the following two options:

1) write everything in Latin letters:

Yurchak, Alexei 2014. *Eto bilo navsyegda, poka nye konchilos'*. *Poslyednyeye sovyetskoye pokolyeniye*. [?]: Novoye lityeratoornoye obozryeniye.

The brackets indicate that the place of publication was not shown on either side of the Title page.

2) With an entry in Cyrillic it is best to use an equal sign and Slavic letters:

Yurchak 2014 = Юрчак, Алексей 2014. *Это было навсегда, пока не кончилось*. *Последнее советское поколение*. [Москва]: Новое литературное обозрение

Here, too, the brackets indicate that the place of publication was not shown on either side of the Title page. However, the author of the paper has found it.

### **Example 9. Interviews**

Always mark the name of the person interviewed and the date, both in the reference and in the Sources (interviews are categorised under sources).

In text:

The music helps her frame the play (Karusoo, interview October 29, 1999).

In Sources:

Interviews

Karusoo, Merle October 29, 1999

### **Example 10. Author's name on the Title page**

Wealthier theatres employed a dramaturg (*Dramaturg, Theaterdichter*), who was responsible for writing and reworking plays (Frenzel 1979: 344–345).

Entry in Bibliography:

Frenzel, Herbert A. 1979. *Geschichte des Theaters. Daten und Dokumente 1740–1840*.

München: Deutscher Taschenbuch Verlag.

(In the Title page the author's name was Herbert A. Frenzel)

### **Example 11. Referencing longer texts**

Both opera and drama were performed at the City Theatre. The group's specialisation in Opera gradually began in the second half of the XIX century with the development of theatre directing. According to Eduard Devrient, the reason why German theatre went into decline in the 1820s and 1830s was because opera was performed at the same theatre, which demanded more time, money and energy. Devrient admits that due to more thorough preparations the opera performances were at a higher level than drama performances. (Devrient 1929: 376–377)

The reference comes after the full stop as ALL the text of the paragraph is taken from these pages.

Entry in Bibliography:

Devrient, Eduard 1929 (1850). *Geschichte der deutschen Schauspielkunst*. Berlin; Zürich: Eigenbrödler.

(Comment: the first edition was published in 1850 and it makes sense to refer to that in an historical context.)

### **Example 12. Longer quote that ends with a full stop. No author**

Negligent behaviour emptied pockets:

“Chatter, loud instrument noises and prelude at rehearsals or before the interval is indecent and forbidden in any case; the fine for doing so is 25 kopecks.”

(Gesetze... 1810: 6).

The author or writer of the publication is unknown, therefore only the beginning of the long title is marked, followed by three dots. The title is not in italics as this only applies to the Bibliography.

As it is an historical source the reference entry will be submitted under sources:

*Gesetze der Ordnung für das Orchester-Personale des Revalschen Theaters 1810*. Reval: J. G. Minuth.

As the year is mentioned in the title of the publication and there is nothing else known about the year of publication, the year 1810 is also in italics as a part of the book's title.

If a publication should be categorised under Bibliography but the author is unknown, then it will be listed alphabetically according to its title.

### **Example 13. CD as a source (e.g. for analysing an interpretation)**

*Gustav Mahler. Symphonie No. 8* 1995. Berliner Philharmoniker, cond. Claudio Abbado. Cheryl Studer, Sylvia McNair, Andrea Rost, Anne Sofie von Otter, Rosemarie Lang, Peter Seiffert, Bryn Terfel, Jan-Hendrik Rootering; Rundfunkchor Berlin, Prager Philharmonischer Chor, Tölzer Knabenchor. Berlin, Philharmonie, Grosser Saal, 1994. CD Deutsche Grammophon 445 843-2.

(Commentary: 1994 is the year of recording, 1995 when the CD was published.)

#### **Example 14. Sheet music publication as a source**

*Gustav Mahler. Symphonie No. 8* 1977. Partitur. Budapest: Musica; Wien: Universal Edition.

If the editor of the score is of significance, they must be added.

*Franz Schubert. Sonaten für Klavier und Violine* 1973. Red. Monika Holl, David Oistrakh. Wien: Wiener Urtext Edition.

Red. = Redaktion, i.e. editor

When there are numerous scores so that a sub group of sheet music publications is formed, it is not necessary to mark that it is a score after the year.

#### **Example 15. Sources from archives, museums (NB Abbreviations must be explained beforehand)**

##### Example 15a

Referring to archive materials is based on the principle that the reference should enable the reader to find the corresponding material. The list of archive materials used is presented before the Bibliography, it can be under the common title Sources and Bibliography (if there are not many sources). The reference for an archival source is based on the following order: archive, fund, inventory, archival document, if necessary the page, turn page or page number.

In text:

One of the oldest preserved German shrove play texts *De lucke rat (Wheel of Fortune)* is stored at the Tallinn City Archives with the date May 13, 1430 (TLA 230-1-10).

If the abbreviations have not been marked before and there are not many sources:

In Sources:

TLA = Tallinna Linnaarhiiv [Tallinn City Archives]. Fund 230, inventory 1, archival document B.O.10.

##### Example 15b

In text:

In 1906, when the 'Estonia' stage troupe became professional, it was the first time that there were two professional theatre troupes in Tallinn: German and Estonian. Competition did not favour the Estonians: it was feared that the more educated Estonian audience would go to the German Theatre, especially after the completion of the new building, because "if the others have nice surroundings to present their performances in their nice German and we have bad surroundings presenting bad Estonian then why shouldn't they visit the first"<sup>1</sup>, as was concluded at the meeting of the 'Estonia' association in May 1908 (TMM T 10-2-11, p. 60).<sup>2</sup>

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<sup>1</sup> If the text cited was originally in another language and you have put it into English yourself, you should add an according footnote. In these cases referencing is generally preferred to citing.

<sup>2</sup> Therefore it was often emphasised that the Estonian language and Diction course should be mandatory for Estonian actors. (TMM T10-2-11, p. 17).



In Sources:

TMM = Eesti Teatri- ja Muusikamuuseum [Estonian Theatre and Music Museum]. Fund T10, inventory 2, archival document 11, p. 60.

(Provided that the abbreviations f, n and s have been explained beforehand, even at the beginning of the Sources, if there is no separate page of abbreviations at the beginning of the paper after the Contents.)

This example also demonstrated the use of **footnotes**. Footnotes are numbered automatically, the number comes after the full stop of the sentence, unless the meaning requires differently.

**Example 16. Referencing a newspaper (without an author and precise article used)**

In text:

(EP, June 25, 2009)

Listed:

EP = Eesti Päevaleht (Estonian Daily), June 25, 2009