

# Estonian Academy of Music and Theatre

## Requirements and formatting rules for student's English written work

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The types of Estonian Academy of Music and Theatre's (hereafter the EAMT) written work depend on the requirements of study programmes and may change or vary due to changes to these programmes. Current requirements on the time schedules and volume of written work can be found in the study programmes and subject catalogues. In general, student's 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, i.e. 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, also, its style is less formal and more literary. However, an essay must equally have a research problem, aim etc. and it needs to demonstrate sufficient knowledge on the chosen subject and literature. A **term paper** gives an overview of discussions and conclusions of other authors on the relevant topic or problem.

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## 1. 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 work is based on the number of characters (including spaces), including everything from the Introduction to Bibliography, excluding Appendices.

The style of the written work must be clear, the train of thought understandable for the reader and 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>) and the Oxford English Dictionary (<http://www.oed.com>). The transliteration of names and terms that are originally not in Latin letters 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. 1. Components of 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 the Doctoral theses of the Department of Musicology, as they have been previously published.)

**The Title page** must include:

The name of the institution, i.e. Estonian Academy of Music and Theatre, the department at the EAMT where the paper is written, and the student's study programme (on top of the page in three sequential rows); the author and title of the paper (in the middle, in a larger font); the type of the submitted work underneath the title; below that, slightly to the right the name of the supervisor; at the bottom of the page the place and time (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 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 too unspecific, it doesn't project what is being researched). Make sure that the title is in accordance with the submitted paper and not only describing 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 problem, 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 the written work (a minimum of 5–6 sentences for Bachelor's thesis, a maximum of a page for 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 in contents has to be the Introduction. (The Abstract is not listed in the contents.)

Chapters are numbered. The two allowed options are:

- a) The Introduction and Conclusions without a number, headings of chapters numbered;
- b) Continuous numeration: 1. Introduction, 2. ..., 3. ... etc. thus the Conclusions 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 second 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 –**

Introducing the paper's research problem and objective; if needed (depending on the subject) posing the hypothesis; explanation of the chosen topic (its topicality); introduction of the paper's research method(s); overview of materials used (description of sources, i.e. the materials directly researched; what type of sources have been used); an overview of bibliography, i.e. opening the paper's discussion and context of thought (the theoretical background, base or framework of the written work) and if needed an overview on the research status of the given problem; a short overview of the paper's structure.

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

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

the topic.

With certain topics an empirical (based on experience, tests) research will 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 interpretation of the results.

Every **chapter** starts on a new page (does not apply for 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 the generalisation and summary of its main conclusions.

### **Conclusions –**

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

The Conclusions is followed by the Sources (if needed) and Bibliography.

### **Sources**

Sources are the **direct research material** (primary sources) used by the writer, i.e. documents, curriculums, interviews (must be dated), e-mails, letters, participation of courses by visiting lecturers (include duration) or refresher courses (dates), a part's or show's rehearsal period (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, the author can add books to Bibliography that they have researched but haven't referenced in the paper.)

Bibliography must be listed alphabetically based on the last name of the book or article's author. Works by the same author are listed chronologically. If literature doesn't include an author, you must list its title alphabetically.

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

## **1. 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 curriculums, questionnaires used etc., i.e. everything that allows the reader a better understanding of the paper but will be too heavy in volume to be

used in the main text.

Appendices must be titled and organised by page numbers. If Appendices include print text 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. The part of text linked with the Appendix must be referred by the author (e.g. see Appendix 1). If Appendices are used, they must also be mentioned at the end of the Introduction.

### **1. 3. Submitting the paper: plagiarism detection program Ouriginal, non-exclusive licence, repository**

All research papers (final research papers, master's and doctoral theses) shall be submitted by the deadline stated, both electronically and on paper, in accordance with the prescribed procedure:

**Before submission**, the research paper must be checked by the **plagiarism detection program Ouriginal**. In order to prevent plagiarism, the student must submit their work to the Ouriginal system; this should be done at least a week before the final deadline (for the submission of the work), so if any unintentional matches are detected, the author would still have enough time to resolve the referencing related issues. Detailed instructions on using the Ouriginal system will be given to the student by their supervisor.

**Along with the submission of the work**, a **non-exclusive licence** must be given to EAMT. This means that the author of the research paper gives EAMT the right to reproduce his/her work and to make it available to the public. The licence must be submitted separately on paper or as an electronic file (digital signature needed). Please find the respective form in Appendix 3.

All research papers are **electronically stored** at the EAMT's **repository** (i.e. digital archive). An electronic file (PDF) of the research paper must be submitted to the repository by the student, instructions are available in the EAMT Study Information System (sise.eamt.ee). Pedagogical final research papers PEX902 will be submitted and preserved in the repository only after the respective decision of the examination committee.

**Papers submitted in print** must be bound, acceptable options for the final research papers are comb binding or spring binding, whereas the cover of the paper before the Title page must be clear (transparent). The paper must be submitted to the Study Programme Registrar (papers in Cultural Management to the Programme Coordinator). Final research papers are submitted in two copies by a previously determined deadline. Master's theses (in Musicology and Cultural Management) and Doctoral thesis of creative branch are submitted in four copies (two hard and two soft copies). Regulations for Doctoral theses of the Academic branch see: <https://eamt.ee/en/departments/doctoral-studies/documents-and-regulations/>.

Guidelines for the submission of shorter written Works (e.g., term papers, essays) are given by the respective course instructors (electronic submission of the papers can be done via the EAMT Study Information System, section 'Homeworks').

#### **1. 4. Structure of Master's thesis of the Musicology and Cultural Management curricula**

The structure of the Master's thesis is in accordance with the requirements highlighted in this document. Unlike final research papers, the Master's students of Musicology and Cultural Management curricula 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 Table of Contents. They are not numbered.

#### **1. 5. The structure of Doctoral thesis**

In principle the structure of 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 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: Töö lühikokkuvõte).

In Doctoral thesis of the creative branch (i.e. Music and Dramatic Art curriculum) the list of Creative Work carried out by the student and assessed during the doctoral studies must be included (e.g. doctoral concerts, stage production). The list of Creative Work must be presented after the Bibliography and be followed by the Summary and, if necessary, Appendices.

## 2. Formatting

As previously highlighted the papers must be in A4 format, printed on one side of each sheet of paper, using spacing 1.5 and the Times New Roman font, size 12 pt. It is recommended to use justified text, except for headings, which must be left-aligned. In the bibliography, it is recommended to use left alignment and line spacing 1.0.

### 2. 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 of spaces 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 with an indentation or by leaving an empty row between the paragraphs (we recommend 6pt as the current guideline).

Quotes longer than three lines should be formatted into a separate paragraph and using line spacing 1.0 and smaller font size (11 pt). You may also align text from left or use the Justified format (one indentation).

Font size for footnotes (comments below the lines) is 10 pt.

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

**Italics** i.e. the 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 originally Italian musical terms have already been adopted into English (e.g. staccato, basso continuo) and don't need to be put into Italics. When unsure whether to use an English word in Italics or not, check the Grove Music Online (<http://www.oxfordmusiconline.com> – access through the EAMT's intraweb).

Pitch should also be put in Italics: *d*. The names of keys and strings should be in the Roman font: 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 Roman (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 und 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 are in the Roman font.

## 2. 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 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 1st and before the 2nd brace (e.g. see previous example)

Square brackets [ ] express the author's (i.e. the student's) commentary, correction, or omitted text **within a quote**. The omitted text is marked [---] or [...].

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

**Abbreviations and acronyms.** 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 are in capital initial letters without a full stop in the end: EAMT (Estonian Academy of Music and Theatre), BWV (Bach Werke Verzeichnis).

## 2. 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).

## 2. 4. Formatting examples, tables etc.

All tables, figures, photos 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 examples above. If the score samples are from a specific piece, bar numbers or other information on the specific location must be added along with reference to the score used (for a single score it is sufficient when introduced at the beginning of the paper).

## 2. 5. Footnotes

Footnotes are used to add or to clarify the information given in the main text. Endnotes are not used in EAMT's written works. Footnotes are not used to indicate the references (for this purpose the in-text references are used, see Chapt. 2.7 and 3). Exceptionally, references for archival materials can be given in footnotes as they may be unreasonably long within the main text due to the type of source. The numbering of footnotes is automatic. Superscript number has to be placed directly after the punctuation mark (i.e. without a space) unless the content of the sentence requires otherwise. See more about footnotes in Chapt. 3.4 and 3.16.

## 2. 5. Referring and quoting

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 by a smaller font size and/or moved from either side towards the centre).

In general it is recommended to summarize the chosen text using your own wording rather than cite long quotes. Long quotes may leave an 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 or further discussed.

Plagiarism must be avoided. **Wrongful appropriation, i.e. plagiarism** is presenting the writings, parts of writings, 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 rules applied to using the thoughts, texts and creative work of other authors. Responsibility must be taken for plagiarism due to (1) deliberate action and also (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!**

In order to prevent plagiarism, the student must submit their work to the plagiarism detection program Ouriginal. See more in Chapt. 1.3.

## **2. 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 make a reference to sentences, paragraphs, ideas, thoughts and data taken from the Internet; to non-text materials, e.g. maps, tables, scores etc.; to information gathered from oral presentations, including university lectures; a reference also has to be made when sentences, thoughts or ideas used in the paper 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 according source or publication.

No reference to generally known data is needed; if sentences, thoughts or ideas used in the paper are 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 or author-date system): the referenced text is followed in parentheses by the author's surname, the year of publication and after the colon and space, 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 Bibliography.

If in the same paper a reference is made to two people with the same surname, the first name 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 Bibliography all author's first names must be written out in full. (If it's not possible to find out the full name, it should be left as on the Title page.)

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 referring can usually be found on either the publication's Title Page or the following page. In the case of web-based materials see the Cite section on respective website (The basic structure of the reference has to be in accordance with EAMT's requirements though, see the examples in Chapt. 3).

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

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

### 3. Examples of referring and composing the list of Sources and Bibliography entries

The requirements for composing the in-text references and full references (i.e. the components and formatting of the reference) depend on the type of the material referred to (publications, archival and web materials, sheet music, audio and video recordings, etc.). The following examples involve references to the materials that are most commonly used in students' research papers.

#### Example 1. Book

Examples of in-text reference:

In the 1950s, students at the Moscow Conservatory didn't have access to many significant pre-1948 works of 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 of 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 **Bibliography** the entries must be marked as follows: first the surname and 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 the middle name of the author 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 semi colon. If there are (b) more, 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)

and

(b)

Kassel etc.: Bärenreiter etc.

The beginning of the full reference to an **edited book** (i.e. the collection of articles that contains articles by different authors) indicates the name(s) of the editor(s). The explanation 'ed.' or 'eds.' (i.e. editor, editors) must be given in parenthesis. Should the volume be part of some book series, the respective title and its number must follow the publication's title.

Piirimäe, Kaarel; Mertelsmann, Olaf (eds.) 2018. *The Baltic states and the end of the Cold War*. Tartu Historical Studies Vol. 6, Berlin: Peter Lang

When referring to a **Master's or Doctoral thesis** that has not been published, a comment explaining that it's 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 (edited volume)

If an **article** is referred to short reference formatting applies: the author's last name, year of publishing and after the 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 the 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 (in Roman) 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 sources.

**An article in a sheet music publication**, i.e. the foreword:

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

#### **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 14, CD as a source (Recordings).

#### **Example 3. Article in a journal, including online journals**

The reference in the text is the same as to 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.

More examples:

Einasdottir, Sigrun Lilja; Gudmundsdottir, Helga Rut 2016 (2015). The role of choral singing in the lives of choral singers in Iceland. – *Music Education Research*, Vol. 18, Issue 1, pp. 39–56. Published online 12.08.2015, <https://doi.org/10.1080/14613808.2015.1049258>, accessed 14.03.2019.

In-text reference: (Einasdottir; Gudmundsdottir 2016)

2015 indicates the year of online publishing.

DOI = Digital Object Identifier is used to permanently identify an article or document and link to it on the web.

Juncos, David G. et al. 2017. Acceptance and Commitment Therapy for the Treatment of Music Performance Anxiety: A Pilot Study with Student Vocalists. – *Frontiers in Psychology* 8: 986 [online publication], <https://doi.org/10.3389/fpsyg.2017.00986>, 16 pages, accessed 31.03.2019.

In-text reference: (Juncos et al. 2017, accessed 31.03.2019)

In case of web materials, the in-text reference always includes the date accessed.

If the article has more than three authors, only the first one is mentioned in the full reference, i.e. the one who is also mentioned first in the original text of the article (mostly the names of the authors are listed alphabetically, but there are exceptions).

This is an online journal and its articles can only be read and downloaded as separate PDFs. Therefore, the total number of pages of the PDF is given in the full reference. In this case, the length of the article is 16 pages.

#### **Example 4. Computer network information (websites, news portal, streaming platform)**

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.

The criteria here is that the sources and bibliography after the reference and entry must be easily found. The components of the reference to the web-based materials depend on the purpose of what the referred text was used for (see the examples below). However, in case of whatever type of web materials an electronic address must be added, i.e. <http://www. etc. and the date of accessing. Be sure to deactivate or remove the link in your own text document once you have copied it from the web (otherwise it can ruin your formatting).

For example:

*Music Estonia* [Music industry development centre and export office in Estonia],  
<https://musicestonia.eu>, accessed 19.03.2021.

This is the most general entry to the webpage that doesn't indicate the author of the text, or the actual article read. In most cases, however, the authors of the chosen texts and/or the titles of the articles must be also outlined in the reference.

Online article:

Rosen, Charles 2002. Should we adore Adorno? – *New York Review of Books. Online Edition*. 24th of October, <http://www.nybooks.com/articles/15769>, accessed 04.03.2015.

In-text reference: (Rosen 2002, accessed March 4, 2015)

Online materials often indicate the exact publishing date that should be outlined in the full reference too.

An entry for an online publication in the Bibliography:

Leech-Wilkinson, Daniel 2009. Chapter 6: Changing Performance Style: Piano Playing. – *The Changing Sound of Music: Approaches to Studying Recorded Musical Performances* [Online publication]. London: CHARM (Centre for the History and Analysis of Recorded Music), <http://www.charm.rhul.ac.uk/studies/chapters/chap6.html>, accessed 25.04.2019.

In-text reference: (Leech-Wilkinson 2009: Chap. 1.3, Par. 40).

#### **Homepages (institutions, musicians)**

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 problem. 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 27.01.2015.

In-text reference: (The Hilliard Ensemble, accessed 27.01.2015).

More examples:

*Erkki-Sven Tüür* [composer's official homepage], <https://www.erkkisven.com>, accessed 28.03.2019.

In-text reference: (Erkki-Sven Tüür's official homepage, accessed 28.03.2019)

*Eesti Muusika Infokeskus / Estonian Music Information Centre* [web page]. Heino Eller. Works,  
<https://www.emic.ee/?sisu=heliloojad&mid=58&id=11&lang=eng&action=view&method=teosed>, accessed 18.03.2019.

In-text reference: (Eesti Muusika Infokeskus, accessed 18.03.2019)

*B.R.A.H.M.S. = Base de documentation sur la musique contemporaine / Ircam-Centre Pompidou*. Toshio Hosokawa. Biographie, updated 1.01.2017, <http://brahms.ircam.fr/toshio-hosokawa>, accessed 28.03.2019

Reference in text: (B.R.A.H.M.S, 2017) or (B.R.A.H.M.S, accessed 28.03.2019)

### **News website / portal**

News websites often don't indicate the authors of their published texts (i.e. news, articles). In that case the reference begins with the title of the published news:

Sochi Olympic torch returns to Earth after spacewalk 2013. *BBC News* [News portal], published online 11.11.2013, [www.bbc.co.uk/news/world-europe-24894769](http://www.bbc.co.uk/news/world-europe-24894769), accessed 3.04.2017

In-text reference: (Sochi Olympic torch..., 2013).

### **Streaming platforms: Youtube**

Referencing requirements for the Youtube posts are not that fixed. However, the author of the post (screen name) and the name of the video (title of the post) shall always be outlined. All commentaries can be given in square brackets:

Freunde Guter Musik Berlin. *Susan Philipsz, Part File Score, 2014* [video], published on 12.05.2014, <https://www.youtube.com/watch?v=g7SC9N7DCXo>, accessed 28.03.2019

In-text reference: (Freunde Guter Musik Berlin, 2014) or (Freunde Guter Musik Berlin, accessed 28.03.2019)

Freunde Guter Musik Berlin = Author of the post, i.e. the one that/who uploaded the video

*Susan Philipsz, Part File Score, 2014* = Name of the video (Full title of the post)

Kesteleyn, Jona 2012, 28. September. *Mauricio Kagel, Sonant, Fin II Invitation au jeu, voix* [video; concert recording of Mauricio Kagel's *Sonant (1960/...)*, section *Fin II / Invitation au*

*jeu, voix* by the ensemble Tiptoe Company],  
[https://www.youtube.com/watch?v=m\\_OONet3oNM](https://www.youtube.com/watch?v=m_OONet3oNM), accessed 17.03.2019.

EMTAVIDEO. *Eesti interpretide konkurss puhkpillidele 2018: KLARNET (II voor)* [Estonian Competition for Wind Instruments 2018: Clarinet (Round II)], live broadcast from the Estonian Academy of Music and Theatre Organ Hall on 12.12.2018,  
<https://www.youtube.com/watch?v=Sc-tdYseTmk>, accessed 28.03.2019.

## Soundcloud

*Liisa Hirsch. Mechanics Of Flying (2016)*. Orchestra of Estonian Academy of Music and Theater, cond. Paul Mägi. Recording from Berlin Konzerthaus 31.08.2016, Soundcloud [music and podcast streaming platform], <https://soundcloud.com/liisa-hirsch/mechanics-of-flying>, accessed 28.03.2019

## Example 5. Broadcasts and Television shows

The reference begins with the name of the broadcast or TV show, followed by its author, host and/or guests. Original broadcast time and channel have to be outlined, too.

*Fred Jüssi: Vaikus kui loodusvara*. Saade Eesti Raadio saatesarjast “Raadio Ööülikool” [Broadcast with Fred Jüssi about silence as a natural resource in the series of the Estonian Radio show „Raadio Ööülikool“], hosted by Jaan Tootsen, sound engineer Taisto Uuslail, original broadcast in Vikerraadio 14.06.2000, <http://arhiiv.err.ee/guid/25870>, accessed 28.03.2019

## Example 6. An article in a newspaper

a) Reference to the newspaper in general, i.e. without an author and precise article used; the full reference goes to the **Sources**.

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

In-text reference: (EP, June 25, 2009)

b) Reference to the newspaper that indicates an author and precise article used goes to the **Bibliography**.

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

In-text reference: (Ryzik 2015: C1)

Comment: Pay attention to the possible differences in the paper and online version of the (seemingly) same newspaper article. Here you are the online version of the Ryzik’s article on Björk:

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](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 March 4, 2015.

In-text reference: (Ryzik 2015, accessed March 4, 2015)

### Example 7. An article in an encyclopaedia, including online dictionaries

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.

### Online dictionaries and encyclopaedias

Allen, Aaron S. 2013. Ecomusicology. – *Grove Music Online*, published 25.07, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240765>, accessed 18.03.2021.

In-text reference: (Allen 2013, accessed 18.03.2021)

Sadie, Stanley 2019 (1999). Wolfgang Amadeus Mozart. – *Encyclopædia Britannica*, updated 23.01.2019, <https://www.britannica.com/biography/Wolfgang-Amadeus-Mozart>, accessed 17.03.2019

In-text reference: (Sadie 2019)

First version of the article was published in 1999.

List of musical symbols. – *Wikipedia. The Free Encyclopedia*, [https://en.wikipedia.org/wiki/List\\_of\\_musical\\_symbols](https://en.wikipedia.org/wiki/List_of_musical_symbols), accessed 05.04.2017

In-text reference: (List of musical symbols, accessed 05.04.2017)

The volume and reliability of Wikipedia articles vary greatly. Therefore, before using the text of the article, it is recommended to check both its Sources and external links and, if possible, to turn to these channels for information. It is also recommended to browse articles about the same keyword in different languages, as their authorship and thoroughness vary in Wikipedia.

### Example 8. 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's works derive much of their material from the natural

harmonic series (Ross 2010a, accessed March 4, 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 March 4, 2015.

In text:

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

### Example 9. A publication in Cyrillic or in another non-Latin writing

If a book or article used 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 don’t have to be marked in the reference in text.

In 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.

Instructions for Russian-English transliteration are available at *Oxford Music Online* website, for example.

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 10. Interviews

Always mark the name of the person interviewed and the date, both in the reference and in 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 11. 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 12. Referring longer texts

Both opera and drama were performed at the City Theatre. The group's specialisation in Opera gradually began at 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 13. 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 in Roman as titles in Italics only apply for 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 14. Recordings (e.g. for analysing an interpretation)**

The entry goes to the Sources list and begins with the title of the recording, which must conform to the format given on its front cover. The reference must indicate the type of the audio or video recording (vinyl, cassette, CD, DVD) and, if available, include the serial number. In addition to the year of publication, the year of recording of the material has to be outlined, if indicated (1995 and 1994 respectively in the following example); the performers and the place of recording must be indicated, too.

#### **CD**

*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.

#### **DVD**

*Eduard Tubin. Kratt: ballett kahes vaatuses / The goblin: ballet in two acts* 2017. DVD. Rahvusoper Estonia orkester, naiskoor ja Eesti Rahvusballett, choreography Marina Kesler, cond. Vello Pähn. Live recording by ERR on March 8 and 10, 2017 in Estonian National Opera, ERP 10117.

#### **Example 15. Sheet music publications (critical and urtext editions, manuscripts, facsimile editions)**

*Erkki-Sven Tüür. In Memory of Clear Water for Wind Symphony* 2020. Conductor Score & Parts. Facsimile edition. Edition Peters EP67404-CMPST.

The beginning of the full reference indicates the name of the composer and the title of the composition. Both items are in Italics and separated by periods. The wording of both items must follow the edition's format (e.g. Skryabin vs Scriabin, Symphony vs. Symphonie). If the title page of the edition does not indicate the names of the composers (e.g. in case of sheet music collections), they are also excluded from the reference. The year of publication is the second element, presented in Roman and followed by period (NB! Be sure to indicate the year of publication and not the year of composition, i.e. musical work). Then, the type of the sheet music must be marked (e.g. a score, Urtext edition, reduction specification; manuscript, *computer music engraving, facsimile*).

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

The reference entry finishes with the place of publishing (if available) and the name of the publishing house together with a serial number (item number)

More examples:

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

*Lepo Sumera. Pantomime. Konzertstück für mindestens 6 Spieler* [2003]. Score. Karlsruhe: Edition 49

If there is significance to who has edited the score, they must be added:

*Franz Schubert. Sonaten für Klavier und Violine* 1976 (1973). Score. Edited by Monika Holl, David Oistrakh, and Hans Kann. Wien: Wiener Urtext Edition

By request, the full information about the editing process can be outlined. In this case that would be:

Nach Autographen, Erstdruck und Abschrift herausgegeben von Monika Holl;  
Eirichtung der Violinstimme von David Oistrakh; Fingersätze in der Klavierstimme  
von Hans Kann.

The year 1976 indicates the reprint of the score whereas the first print of this specific edition dates from 1973.

## Manuscripts

*Galina Grigorjeva. Con misterio* 2001. Score. Author manuscript

*Eduard Oja. Ajatriiloogia [Trilogy of Time]*. Score [Orchestral version of the composition]. Author manuscript. Estonian Theatre and Music Museum, Eduard Oja fund M213:2/39

*Lepo Sumera. Pantomiiim. Author computer music engraving, different reductions, composer's home archive, materials accessed in 2007.*

This piece of music by Estonian composer Lepo Sumera (1950–2000) was composed in 1981; however, it is known that its computer engraving (also done by the author, Sumera) dates from later years. Unfortunately, the exact year(s) can not be detected and therefore one cannot include it in the reference.

## Facsimile editions

*György Ligeti. Konzert für Klavier und Orchester / Concerto for piano and orchestra ca.* 1986. Faksimile-Partitur / Facsimile-Score, Mainz: Schott ED 7746

**Example 16. The sources are from archives, museums (NB! The abbreviations must be explained beforehand!)**

Example 16a

Referring to archive materials is based on the principle that the reference should enable the reader find the corresponding material. The list of archive materials used is presented before the Bibliography, it can be under the common title of Sources and Bibliography (if there are not many sources). The reference of an archive 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 aren't many sources:

In Sources:

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

Example 16b

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 didn't 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>

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 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** (see Chapt. 2.5)

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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).

### Example 17. Conference presentations

In addition to the speaker's name, the reference entry to a conference presentation has to indicate the title of the paper delivered, the name of the conference or some other type of the event, its place and time:

Danuser, Hermann 2015. Datum – Factum – Fictum: Perspectives in Music Historiography. Presentation at the conference *Urban Musical Life in North European Common Cultural Space*. 44th Baltic Musicological Conference, Estonian Academy of Music and Theatre, Feb. 5.

Uppin, Juhan 2021. Analysing traditional playing style of Teppo-type accordion. Presentation at the VIII Conference of Doctoral Students. Hosted by Estonian Academy of Music and Theatre, Zoom, March 16.

## **Appendix 1. The types of written work of the Estonian Academy of Music and Theatre (as at January 1, 2021)**

There are three types of research papers written at the EAMT: Final Research Papers (incl. Pedagogical papers and Final Thesis of Cultural Entrepreneurship), Master's theses (in Musicology, Cultural Management, Music Pedagogy and Drama curricula), and Doctoral thesis (Creative branch and Academic branch).

The prerequisite for master's studies is to successfully pass the subject Fundamentals of Research Methods (In Cultural Management programme the respective seminars). In doctoral studies, prerequisite is to successfully pass the subjects Practice-Based Research Methods in Arts and Academic Writing and Research Ethics. Among other things, these courses will give master's students an overview of the rules of formatting.

Different volume requirements apply to the main text of the paper being dependent on the specific programme (see below). The number of characters given below includes spaces and footnotes.

### **I Master's studies**

More on the regulations of master's studies see: <https://eamt.ee/en/about/statutes-and-regulations/>

#### **Final Research Papers**

a) Final Research Paper (the final paper of the interpreter or composer without the pedagogical specialty)

Volume – a minimum of 15 pages and a maximum of 35 pages (i.e. ca 27,000–63,000 character spaces)

b) Pedagogical Final Research Paper (the final paper of a performer or composer with a pedagogical specialty)

Volume – a minimum of 15 pages, i.e. ca 27,000 character spaces

c) Final Thesis of Cultural Entrepreneurship

Volume – a minimum of 15 pages, i.e. ca 27,000 character spaces

d) Master's students in traditional music follow the joint study programme of the Estonian Academy of Music and Theatre and the University of Tartu Viljandi Culture Academy.

The type of the paper is either 'The written part of the Creative Master's Exam' or 'Master's thesis' (researchers).

The studies conclude with a Master's exam or defence of the Master's thesis.

e) Pedagogical Final Thesis for specialities of Interpretation Pedagogics

Volume – a minimum of 25 pages, i.e. ca 45,000 character spaces.

The studies conclude with an exam at the presence of the Master's student.

## **Master's theses**

### **The Cultural Management specialty (in English)**

Master's thesis (in English)

Volume – two author's quires, i.e. ca 80,000 character spaces

### **Drama specialties**

Master's thesis

Volume – ca. 33 pages, i.e. ca 60,000 character spaces

The studies conclude with a public defence of the Master's thesis.

### **Musicology**

Master's thesis

Volume – two author's quires, i.e. ca 80,000 character spaces

The studies conclude with a public defence of the thesis.

### **Music Pedagogy**

Master's thesis

Volume – two author's quires, i.e. ca 80,000 character spaces

The studies conclude with a public defence of the thesis.

## **II Doctoral Studies**

Unlike Master's level papers, neither the department nor the institute is marked on the Title page, only the educational institution.

### **Creative branch (Music and Dramatic Art)**

Volume – a minimum of ca 80,000–100,000 character spaces

Type: A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy (music)

### **Academic branch (Musicology)**

Volume (depending on the field) – 160,000–450,000 character spaces

Type: Dissertation in Musicology/Music Theory, etc.

More on the regulations of Doctoral studies: <https://eamt.ee/en/departments/doctoral-studies/documents-and-regulations/>

## Appendix 2. Organising the writing of Final Research Papers at Master's level

Comment: Music Pedagogy and Cultural Management curricula both have their own instructions on how to organise research writing (more info from the programme coordinator). Thus, the following text does not apply to the research papers of these programmes.

### 1. Organising

Master's students work in groups. The writing starts after successfully passing the Fundamentals of Research Methods (MTX255) course and continues in final thesis seminars and work with an individual supervisor. The supervisor of the seminar group is usually the supervisor of all theses. In addition to the seminar there are individual supervision lessons (10 lessons) conducted by the supervisor of the group or occasionally another supervisor (depending on the topic). For more information on the procedure and requirements of the seminars, see the description of the chosen subject in Study Information System.

Supervisors are appointed by the department curating their writing and students are notified of it no later than the second week of the study semester.

In general, non-pedagogical final research papers of the interpreters or composers are supervised by the teachers of the musicology unit or music interpretation departments. The teachers of the Instrumental and Vocal Pedagogy unit supervise the thesis of their master's students and the pedagogical final research papers by interpreters. The pedagogical papers by composers and choral conductors are supervised by the teachers of the Department of Musicology. The papers of the Drama studies are supervised by the teachers of Drama School.

### 2. Final Research Paper Exam

The Final Research Paper must be completed during the appointed semester. The paper must be presented at seminars (see the requirements on the exact subject card) and the draft completed by the penultimate week of classroom work (second week of December or first week of May), prior to the defence seminar (attended by fellow seminar students and the supervisor of the group). After this, final corrections are made. **The final version of the paper must be submitted with the written recommendation of the supervisor of the seminar and the individual supervisor, to allow the thesis to be defended by the determined date.** Two spiral or comb bound copies must be submitted. The Final Research Paper exam takes place during the Winter (or Spring) exam session.

The exam of the non-pedagogical final research papers is not public. The exam is organised by the respective committee who then grade it after discussing it with each other. At the Department of Interpretation and Vocal Pedagogy as well as at the Drama School the oral exam takes place in the form of a defence.

### 3. Defence of Pedagogical Final Research Papers in the Interpretation Pedagogy specialty

The pedagogical final paper must be presented at the seminar at least four times during the semester. The paper's draft must be completed by the penultimate week of classroom work

(second week of December or first week of May), prior to the defence seminar (attended by fellow seminar students and the supervisor of the group). After this, final corrections are made. **The final version of the paper must be submitted with the written recommendation of the supervisor of the seminar and the individual supervisor, to allow the thesis to be defended by the date determined by the Department of Instrumental and Vocal Pedagogy.** Two spiral or comb bound copies must be submitted and the cover before Title page has to be clear (transparent). The Final Research Paper exam takes place during the Winter (or Spring) exam session. There is more on the defending procedures in next chapter.

#### **4. Defence of written work**

The defence consists of the following components: the report by the defender (introducing the topic, problem, objective, method, sources, contents and research results), the opponents challenges and questions, the debate between the opponent and defender (in the case of two opponents a further challenge and debate), the general debate between those participating and the defender, the defender's final word.

Read more on the organisation and rules of Master's and Doctoral theses:

<https://eamt.ee/en/departments/doctoral-studies/documents-and-regulations/>

#### **5. Final theses archived**

All research papers are electronically stored at the EAMT's repository (i.e. digital archive). Master's and Doctoral theses submitted in print are usually stored at the library and archive of the Estonian Academy of Music and Theatre (also found in ESTER catalogue) and the Master's theses of the Drama School in their own library. Final research papers, including the pedagogical works, are stored at the archive of the Department of Musicology, Music Pedagogy and Cultural Management.

Along with the submission of the work, a non-exclusive licence must be given to EAMT (See more in Chapt. 1.3).

### Appendix 3. Non-exclusive licence

#### Non-exclusive licence to reproduce thesis and make thesis public

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