

The document is an adaptation of the Estonian-language version of guidelines for student written work,
approved on 2 October 2024 by Rector's Decree No. 1-14/30.

Estonian Academy of Music and Theatre

Requirements and Formatting Guidelines for Student Written Work

Tallinn 2024

Table of Contents

Introduction.....	4
1. General Requirements for Academic Texts	5
1.1 Types and structure of student written work.....	5
1.2 Characteristics of academic writing	6
1.3 Academic ethics	7
1.4 Use of artificial intelligence (AI) in written assignments	7
1.5 Academic misconduct – plagiarism	8
1.6 Basic requirements for submitting written work	9
2. Formatting Requirements.....	10
2.1 Basic formatting requirements for written work.....	10
2.1.1 Figures, examples, etc.....	12
2.1.2 Footnotes.....	13
2.2 Linguistic aspects.....	14
2.2.1 Punctuation.....	14
2.2.2 Additional writing examples.....	15
3. Citation and References	17
3.1 Materials to be cited.....	17
3.1.1 Differentiating sources and bibliography.....	18
3.1.2 Quoting and paraphrasing	18
3.2 In-text short references	19
3.2.1 Indirect citation	21
3.3 Compiling references	22
3.3.1 Monograph.....	22
3.3.2 Collection	23
3.3.3 Manuscripts.....	23
3.3.4 Article in a collection or as part of another publication (including reference works)	24
3.3.5 Journal articles and periodicals (including newspapers).....	25
3.3.6 Web-based materials	25
3.3.7 Radio and television broadcasts.....	26
3.3.8 Streaming platforms and social media	27
3.3.9 Public lectures and presentations	27
3.3.10 Sources or bibliography in non-Latin alphabets	28
3.4 Formatting source references	28
3.4.1 Interviews and correspondence.....	28
3.4.2 Workshops and diary notes.....	29
3.4.3 Sheet music	29

3.4.4 Audio and video recordings	29
3.4.5 Newspapers	30
3.4.6 Referencing archival sources	30
3.5 Referencing AI-generated content	31
4. Research-Based Work: Writing Process, Structure and Submission Procedures	33
4.1 Supervision of research-based work	33
4.2 Structure of research-based work.....	34
4.2.1 Components of the work.....	34
4.2.2 Structure of the doctoral thesis and article-based dissertation.....	41
4.3 Conditions and procedures for submitting research-based work.....	42
4.3.1 Supervisor’s approval for submission.....	42
4.3.2 Plagiarism check	43
4.3.3 Non-exclusive licence	44
4.3.4 Submission of research work in electronic and paper formats	44
4.4 Storage of works	45
Appendix 1. Title Page Formatting for Student Work	46
Appendix 2. Title Page Formatting for a Doctoral Thesis Based on Artistic Research	47
Appendix 3. Title Page Formatting for Musicology Dissertation (Monograph).....	48
Appendix 4. Title Page Formatting for Musicology Article-Based Dissertation	49
Appendix 5. Non-Exclusive Licence Template.....	50

Introduction

This guide presents the main requirements and formatting rules for English-language written work at the Estonian Academy of Music and Theatre (EAMT). The first section describes the fundamental requirements for drafting and submitting academic texts, applicable to all types of student work – whether research-based or non-research-based. These requirements, along with the formatting principles and citation guidelines outlined in Chapters 2 and 3, apply universally. Since this guide itself adheres to the formatting requirements of EAMT, it can serve as a model for drafting various types of student work. The final chapter focuses on the structure of research-based work, the writing process and submitting the final version to the assessment committee.

1. General Requirements for Academic Texts

The requirements presented here apply to all student written work, regardless of type. The length of written assignments is calculated by character count, including spaces and footnotes, as well as the bibliography, but excluding appendices. Specific guidelines regarding the scope, submission conditions, deadlines and assessment procedures of particular research projects can be found in the course syllabus. For smaller written assignments, this information will be provided by the course instructor or supervisor when introducing the task. For programmes conducted in English, all student assignments must be submitted in English.

1.1 Types and structure of student written work

The types of written work at EAMT depend on the requirements of the curriculum, which may change along with curriculum modifications. Generally, student-written work is classified as either research-based or non-research-based.

A research-based work (also referred to as a study or academic research) involves defining a problem or research question, reviewing relevant literature and (research) materials and proposing a solution to the problem. The work must address the research problem posed. Research topics at EAMT are generally related to the students' professional activities and interests. The topic must be approved in the early stages of the work in consultation with a supervisor.

Research-based work includes bachelor's, master's and doctoral theses, as well as final research papers written as part of master's studies, including pedagogical final papers. In some programmes, shorter specialised projects or courses may require research input from the student (e.g. bachelor-level studies in Music Culture programme). Artistic research is primarily conducted in the artistic branch of doctoral studies and, to a lesser extent, as a master's final research paper.

Non-research-based student work is written as part of various course units. Common types include reports, reviews, essays, (speciality) practice or group work reports, etc.

The structure of different types of written work may vary according to agreements and specific requirements. The typical components of a research-based work, in a set order, are: title page, abstract, table of contents, list of abbreviations (if needed), introduction, main body (chapters), conclusion, list of materials used (sources and/or bibliography) and appendices (if needed). The content and formatting requirements for these components are detailed in Chapter 4.2, “Structure of research-based work”. Non-research-based works must always include a title page and a properly formatted list of sources used. Specific details regarding the structure and content requirements are provided in the task guidelines for each assignment.

1.2 Characteristics of academic writing

All student works, whether research-based or non-research-based, must use an academic style of writing. The main characteristics of academic writing include:

- a. **Adherence to standard language norms.** Written works follow the conventions of British English, which can be found in the *Cambridge Dictionary* (<https://dictionary.cambridge.org/>). Written expression must be clear and use logical and understandable arguments. The structure of the text should be coherent. The readership for the work may be imagined as peers, colleagues and instructors.
- b. **Formatting.** Formatting must be in accordance with requirements to facilitate reading and prevent ambiguities in the text (see Chapter 2, “Formatting Requirements”).
- c. **Text creation.** In research-based work, the first-person perspective (“I”) may be used if the topic allows it. The use of “we” is only appropriate for collaborative projects.
- d. **Clear authorial position and proper referencing.** The author’s own ideas, thoughts and opinions must be clearly distinguishable from those of others. If there is any ambiguity, it may lead to suspicions of plagiarism. Therefore, all materials used in the work must be properly cited and a list of references must be provided at the end (see Chapter 3, “Citation and References”).

1.3 Academic ethics

Academic ethics primarily concerns the writing of research-based work and its related methodology, but in some cases it also applies to smaller written assignments (e.g. works that compile and cite personal opinions by name). In research, this especially pertains to empirical studies involving surveys, interviews, etc. Such work may require approval from the Ethics Committee, for which an application must be submitted before starting the research. For more information, see the EAMT website (<https://eamt.ee/en/research/research-ethics-committee/>).

1.4 Use of artificial intelligence (AI) in written assignments

The use of AI-based applications in coursework is permitted unless explicitly prohibited by the instructor (as indicated in the course syllabus or specific assignment guidelines). If AI is used as a tool during any stage of preparing research-based work, it is essential to note that presenting AI-generated text as one's own ideas constitutes academic misconduct. Therefore, in research work, the methodology section must provide a detailed description of how AI tools were used. This description must clearly explain the extent and manner in which AI was utilised (see also Chapter 3.5, "Referencing AI-generated content").

When citing facts in your work, you must always refer to original sources rather than the output of text generators (such as ChatGPT), as these tools are not academic sources of evidence or information. It is also crucial to ensure that generated translations and the terms used are accurate and appropriate. Ultimately, the author is responsible for all AI-generated content. The author is also responsible for ensuring that AI-generated content does not violate the rights of other authors or the principles of data protection. For example, personal data must not be entered into a text generator without the explicit consent of the individual.

1.5 Academic misconduct – plagiarism

Academic misconduct includes:

- a. Submitting written work that was prepared during previous studies or as part of another course as new work (this also applies to works written in another language). If earlier material is used in new work, it must be properly cited and the extent of its use clearly indicated.
- b. Cases of ghostwriting, where the work is produced with someone else's help or by another person without appropriate acknowledgement and/or when the assignment is intended to be completed independently.
- c. Using AI inappropriately in academic writing and/or without proper citation.
- d. Texts and/or other creative works that are found to be plagiarised. **Plagiarism** is the presentation of another author's writings, parts of writings or the thoughts and ideas contained therein as one's own work without proper academic citation. This includes any written work that, in whole or significant parts, is not authored by the person submitting it. Avoiding plagiarism is the responsibility of the author. Therefore, the author must be familiar with the rules governing the use of others' thoughts, texts or other creative works. The author is accountable for plagiarism due to either (1) intent or (2) ignorance of citation rules. If sentences, ideas, thoughts or data presented in the work happen to coincide partially and accidentally with another author's published work, it is not considered plagiarism. Nevertheless, students should avoid situations that may raise suspicion of plagiarism during the writing process (for research-based work, this includes the requirement to regularly present drafts to the supervisor; see also Chapter 4.1, "Supervision of research-based work"). Plagiarism may result in exmatriculation.

In the case of suspected academic misconduct, the instructor will first notify the student and then the Registry and Student Affairs Department, either immediately upon suspicion or after confirmation of the misconduct. If misconduct is confirmed, a reprimand will follow, and in the case of research-based work, expulsion may occur.

1.6 Basic requirements for submitting written work

All student work must be submitted either electronically, on paper or both. The following applies to all types of written student work, including sharing drafts of research (or parts of the text) with supervisors or fellow students, such as before seminars. For the conditions and procedures regarding the final submission of research-based work, see Chapter 4.3, “Conditions and procedures for submitting research-based work”. The submission procedure for smaller course assignments (such as reports or essays) is determined by the course instructor.

All written work submitted **electronically** must follow the specific guidelines for the assignment, either as a text document (preferably a Google Doc) or in PDF format. The file name must include the student’s name, the type of work/assignment and the submission date (e.g. Surname_review_25.10.pdf). When submitting a revised version, this should also be reflected in the file name (e.g. Surname_review_improved.pdf).

The procedure for sending or uploading non-research-based assignments is specified by the instructor. For online courses and courses supported by Moodle, submissions are typically made through the Moodle platform, where automatic plagiarism checks may also be applied.

Printed submissions should be printed on one side of the page (unless the instructor specifies otherwise). Detailed requirements regarding the number of copies, binding type, etc., can be found in the specific assignment guidelines.

2. Formatting Requirements

Proper formatting is an essential aspect of academic writing style, contributing to the readability and clarity of the text. Consequently, formatting is also one of the assessment criteria for student work. Formatting includes all aspects related to the layout of the text on the page, the type and size of the font used (including differences in formatting for the main text, headings, figures, etc.), as well as certain linguistic aspects (such as spelling and punctuation). The formatting requirements for different components of the work vary (see Chapter 4.2.1, “Components of the work” for more detail). Knowledge of citation techniques and their proper use is also considered part of formatting, which is covered separately due to the volume of the material.

As the formatting requirements in different institutions and across different linguistic contexts may differ, students should be careful to ensure that the formatting of their work complies with EAMT requirements. Therefore, the formatting of materials used in preparing the work should not be automatically adopted without modification, particularly after copying and pasting text or excerpts from another document. Requirements for punctuation, italics, quotation marks and capitalisation differ across languages.

All student works must be typed (unless otherwise specified by the instructor). To meet the formatting requirements, students should be proficient in the basic functions of a word processor. For easier file sharing and to quickly resolve formatting questions, students are encouraged to prepare their work as a Google Doc (docs.google.com) using an account linked to their EAMT email address.

2.1 Basic formatting requirements for written work

The basic formatting requirements listed here are supplemented by the specific formatting and content requirements for various sections of (research-based) work provided in Chapter 4.2.1, “Components of the work”.

– **All work must be in A4 format** (vertical orientation) with margins of 2.5 cm (left, top and

right) and 3 cm (bottom).

– **Page numbering** starts on the first page, i.e. the title page, but is only visible from the second page onwards, starting with the abstract for research-based works. Numbers are placed in the bottom-right corner of the footer.

– **The font** is consistently Times New Roman, with a main text size of 12 points.

– **Titles and headings:**

The Title on the Title Page Should Look Like This

16pt, bold, title case (alternatively, 14pt, bold, allcaps)

The Title of Each Chapter Should Look Like This

14pt, bold, title case

H1 (first level headings) **Should Look Like This**

12pt, bold, title case

H2 (second level headings and all subsequent levels) **Should look like this**

12pt, bold, sentence case

There is no full stop after any type of heading.

– If a **key concept** within a chapter needs emphasis before further elaboration, it may be highlighted in bold. This must be used very rarely, for example only to avoid overly brief subchapters. Underlining and italics for this purpose are not recommended.

– **Line spacing.** The main text is 1.5-spaced and the paragraph spacing (space before a list item) is 6 pt.

There should be two blank lines between the chapter title and the first line of the text (this also applies to the introduction, list of abbreviations, list of sources, bibliography and appendices). Before subchapter titles, there are two blank lines and after subchapter titles, there is one blank line.

– **Alignment.** The text must be justified, except for the title page (which is centred) and the list of sources and bibliography (aligned left). Titles of all (sub)chapters and other sections (except the title page) and tables, figures, etc., must be left-aligned.

– **Use of italics.** Italics and quotation marks are never used together in written work. Italics are used in EAMT student work in the following cases:

- a. Quoted words, including foreign terms and genres: *fin de siècle*, *tenore di forza*,

Zeitoper, etc. Some commonly used foreign music terms are written in roman type in English (e.g. staccato, basso continuo). In case of doubt, *Grove Music Online* (<https://www.oxfordmusiconline.com/grovemusic/>; accessible via the EAMT intranet) can be consulted to verify if the term is italicised in English.

- b. Titles of books, publications and websites (including in the bibliography): *The Cambridge Companion to Theatre History* (edited book), *Perspectives of New Music* (journal), *Music Estonia* (webpage).
- c. Titles of works (both original and translated): *Quartet for the End of Time*, *A Midsummer Night's Dream*, *Symphonie fantastique*.

Note 1: If the title of a work consists only of the genre name (sonata, concerto, missa, requiem, etc.), it is written in roman type: Beethoven's piano sonatas, chamber music of Schumann; Beethoven's Piano Sonata no. 31 in A-flat major; a music drama *Tristan und Isolde* by Wagner.

Note 2: For multi-movement works, the titles of the individual movements are written in roman type and placed in quotation marks: The first movement of the *Quatuor pour la fin du Temps* is titled "Liturgie de cristal".

- d. Pitch Notation: *d*.

Note: Names of keys and strings are written in roman type: D minor, D string

- e. Equations and symbols

Note: If an equation is longer than half a line, it is presented on a separate line with centre alignment. If multiple equations are listed, left alignment may also be used.

– **Quotations** are placed in quotation marks, and the author must be properly cited. For more information on the use and formatting of quotations, see Chapter 3.1.2, "Quoting and paraphrasing".

2.1.1 Figures, examples, etc.

All examples included in the main text (including musical scores), figures, tables, photographs, etc., must be consistently numbered and accompanied by an explanatory label describing what they represent. Examples and explanations are presented left-aligned, and the type and number of the example may optionally be in bold. If the explanation is longer than one line, the line spacing must be 1.0 (see examples below).

The explanation must clarify whether the material is created by the author of the work or sourced elsewhere. If the material is sourced from elsewhere, this must be indicated after the explanation, either as a free description or as a short reference, depending on what is more appropriate for the work. The author must have permission to use external materials in their work.

All examples must be introduced beforehand in the main text (i.e. they must be referred to in the text) and later summarised or commented upon after the example. Examples:

Figure 1. Top view of a typically set-up five-piece drum set (Liberty Park Music, accessed 9 January 2024).

Figure 2. Left: modern clarinet; Right: Müller clarinet. Notice the slight difference in size. Photo taken by the author.

Example 1. First realisation of *Für Alina* in the musical diaries, 7 February 1976 (APK 2-1.7).

Example 2. Mozart, Piano Sonata in A minor KV 310, first movement, mm. 1–8.

Note: The musical score, autograph or similar source used in the example must be cited in the main text (for a single musical score, it is sufficient to introduce it at the beginning of the work). References to materials should be included in the list of sources.

2.1.2 Footnotes

Footnotes must be formatted in 10 pt font with a line spacing of 1.0.

Supplementary or clarifying information to the main text is presented in footnotes (endnotes are not used in EAMT written work). Footnotes are not used for citations (for this, in-text short references are used; see Chapter 3.2). An exception is made for references to archival materials, which may be too long for in-text referencing due to the nature of the source. Footnote numbering is automatic and the footnote number (i.e. the superscript in the text) must follow punctuation marks unless otherwise required by the sentence structure. There should be no space between the full stop at the end of a sentence or the commented word (title, term, etc.) and the superscript.¹

¹ Here is an example of the correct formatting for a footnote (font type Times New Roman, size 10 pt, line spacing 1.0; the note begins with a capital letter and ends with a full stop).

2.2 Linguistic aspects

For linguistic issues such as correctness and wording, it is recommended to use the articles under the Grammar menu on the *Cambridge Dictionary* website, including the texts under the “Writing” section (<https://dictionary.cambridge.org/grammar/british-grammar/writing>).

2.2.1 Punctuation

Below are some punctuation rules that often cause questions when formatting student work:

– Sentences are separated by **spaces**, i.e. there is a single 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 the first letter, space after the second),
- 3.2.1 (subchapters or other subdivisions; no space after the first two numbers),
- 5.1 (decimal places to tenths),
- spaces must also be used after commas, semicolons, colons, etc. Exceptions: numerical values like “2,750.50 pounds”.

– **Abbreviations and acronyms:** In English texts, abbreviations are followed by a full stop: Vol. 1 (Volume 1), J.S. Bach (Johann Sebastian Bach), ed. (editor), mm. (measurements, bar numbers), Op. 2 (Opus 2), pp. (pages). Acronyms are in capital letters without a full stop at the end: EAMT (Estonian Academy of Music and Theatre), BWV (*Bach Werke Verzeichnis*).

– **Dashes:** A distinction should be made between the hyphen (shorter, -), en dash (–) and em dash (—). No spaces are used around hyphens (e.g. Saint-Saëns, twelve-tone technique). The en dash is used in the sense of “to” (e.g. years 1685–1750, pp. 24–30).

– **Parentheses:** There should be no space after the opening parenthesis or before the closing parenthesis (as shown in this example). The same applies to square brackets and quotation marks.

– **Square brackets:** In EAMT written work, square brackets [] indicate the author’s (i.e. the student’s) comment, correction or omission within a quotation. Omissions are marked as [---] or [...].

2.2.2 Additional writing examples

Titles written in **quotation marks** include:

- a. Titles of journal and newspaper articles, encyclopedia articles, as well as book and anthology chapters:

The journal article “The Resonance of the Romantic Horn Call in the Reception of Brahms’s Trio, Op. 40” by Reuben Phillips was published in *19th-Century Music*.

- b. Titles of radio, television and new media broadcasts: Daily radio show “Delta” on Klassikaraadio.
- c. Titles of events, conferences, competitions, etc.: The conference “Sustaining and Building Resilience in Music Education” was co-organised by the Estonian Academy of Music and Theatre; XIII Youth Song and Dance Festival “Püha on maa”; young performers’ competition-festival “Con brio”.

Personal names. All names mentioned in the text must be presented in full at their first occurrence (i.e. first name and surname). Thereafter, only the surname is required. If multiple authors with the same surname are mentioned in the text, the first initial or full first name must be used to avoid confusion (e.g. J.S. Bach, J.C. Bach, Heinrich Schütz, Hans Schütz).

Foreign names must follow English transliteration rules (e.g. Shostakovich, not Šostakovitš), unless the artist prefers a particular form.

Names of institutions, artistic groups, ensembles and other collectives: Names are written in roman type (regardless of the language) and without quotation marks:

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

At the composer’s evening at the Estonia Concert Hall, Vox Clamantis, the Tallinn Chamber Orchestra and soloists performed.

The record label Ondine released Tõnu Kõrvits’s solo album “Moorland Elegies”.

The International Society for Contemporary Music (ISCM) was founded in 1922.

Names of festivals and other events: Two types of names are distinguished:

- a. If the name of the event indicates its field, quotation marks are not used and the name is capitalised (e.g. the 4th Tallinn International Piano Competition, Jazzkaar).

- b. If the festival has an artistic name, it is written in quotation marks (e.g. international theatre festival “Baltoscandal”, new music festival “Afekt”).

3. Citation and References

When using someone else's text, ideas or other materials in your writing, you must provide a citation. In the main text, in-text short references in an agreed format are used for this purpose, while one or more properly compiled lists of references are provided at the end of the work (see Chapter 3.1.1, "Differentiating sources and bibliography"). The citation technique and reference compilation principles used in EAMT written work follow the *author-date* style of the Chicago citation system commonly found in English-language literature (manual available at <https://www.chicagomanualofstyle.org/home.html>), with some adaptations according to EAMT's traditions for written work.

3.1 Materials to be cited

Citations must be provided for all materials used in the preparation of the work that are created by others, including:

- a. Written works (manuscripts, published materials, web resources);
- b. Non-textual materials (maps, tables, musical scores, etc.);
- c. Oral materials (broadcasts, presentations, information heard in university lectures).

You must also cite:

- a. Sentences, thoughts or ideas obtained from conversations with others that are substantially relied upon in the work (including information obtained from interviews conducted by the author);
- b. Commonly known data that are disputable or open to different interpretations or if a significant amount of information is used from a single source.

Citations are not necessary for: commonly known data that can be easily verified (such as dates of birth and death, historical events, etc.); sentences, thoughts or ideas obtained from discussions with fellow students or instructors (e.g. supervisors, including comments received in writing).

For referencing AI-generated content, see Chapter 3.5.

3.1.1 Differentiating sources and bibliography

In the humanities, two types of materials are distinguished in the context of conducting research – sources and bibliography. Sources are defined as the author’s direct research material, which is (mostly) unpublished, such as documents, curricula, interviews conducted by the author, emails, letters, diary entries, guest lectures or supplementary courses, the process of creating a role or production, musical scores, audio and video recordings (when used for analysis). Archival sources, such as manuscripts, historical documents and protocols, also form a distinct group of sources, which may have restricted access.

Bibliography, in the humanities, consists of all publications or online materials that provide theoretical or methodological guidance for the research, help elucidate the research topic and context or serve as comparative material in preparing the work. All references to sources and bibliography used in a humanities research work are generally presented at the end of the document as two separate consecutive lists (“Sources” and “Bibliography”). If the direct research material consists of published works, these are listed as part of the bibliography (except historical publications stored in archives).

In other fields of study (and in non-research student works), a single list of all materials used in the research is provided at the end of the document, regardless of their type or purpose (e.g. in music psychology, music sociology and cultural management works). The list is titled “Bibliography” or “References”. Depending on the research topic and materials, a unified list is sometimes used in the humanities as well (including in EAMT theatre studies theses).

If you are unsure whether to distinguish between sources and bibliography in your work or which materials should be included in each list, it is advisable to consult previous student works on similar topics and discuss the matter with your supervisor.

3.1.2 Quoting and paraphrasing

The main methods for using sources and bibliography are quoting, paraphrasing and summarising.

When using another author’s text in its original wording, it constitutes a **quote** and must be marked accordingly. The quote should be placed in quotation marks and longer quotes (over

three lines) should form a separate paragraph (which may also be visually differentiated by smaller font and/or indented margins). When using foreign-language materials, all quotes in the main text must be translated into English. If necessary, the original quote can be included in a footnote.

For summaries that condense the referenced material, quotation marks are not used (the same applies to paraphrasing). When using foreign-language material, it is possible to proceed as follows: the referenced material is conveyed as an English summary or paraphrase in the main text (without quotation marks), while the original quote is presented in a footnote (in quotation marks).

Both quotes and summaries must be followed by an in-text short **reference** (the reference must be repeated in the case of a footnote with the original quote). The reference may be integrated within the summarised text or follow it directly. The same principle applies to introducing or providing an overview of materials used.

In general, it is advisable to summarise content in your own words rather than rely heavily on lengthy quotes. Extensive quoting can give the impression that the author has not fully understood the content. Quotes should be placed within the context of the author's discussion, either introduced, commented upon or further analysed.

3.2 In-text short references

In-text short references point to the specific parts (sentences, paragraphs or sections) of the work where the author presents, analyses or otherwise uses material created by others. Short references are designed so that the referenced material can be easily found in the list of sources and bibliography at the end of the work (i.e. the short reference corresponds to a more detailed full reference and, therefore, must begin with exactly the same name or wording as the later full reference).

The short reference is provided in parentheses after the referenced text and must include the author's surname and the publication year (for manuscripts, interviews conducted by the author, etc., the year of execution is noted). For quotes, paraphrases, historical facts, etc., the short reference must also include the page number(s) of the publication or article from which the

material originates (after the publication year, a colon, a space and the page number(s) are added).

The formatting of short references must follow the examples below (including punctuation and spacing or the lack thereof). If the short reference pertains to a single sentence, it is placed within the sentence, meaning the full stop follows the short reference. If an entire paragraph is paraphrased, a short reference is provided at the end of the paragraph, after the final full stop. In this case, to avoid confusion, it must be stated very clearly at the beginning of the paragraph that the following text is completely paraphrased. Examples:

Kevin C. Karnes’s book is wholly focused on Arvo Pärt’s *Tabula Rasa* (Karnes 2017).

According to Karnes, “The extent of Pärt’s familiarity with Cage prior to his emigration is uncertain.” (Karnes 2017: 70).

The second part of the work (“Silentium”) is also examined by Karnes in comparison with the music by John Cage and Steve Reich’s tape composition “It’s Gonna Rain”. (Karnes 2017: 73, 79–80)

For web materials, the short reference includes the access or view date, separated by a comma:

(Rosen 2002, accessed 18 March 2024)

Note: An access date is not added to the short reference if the referenced text (such as a scientific article) has a DOI number (see more on DOI numbers in Chapter 3.3.5, “Journal articles and periodicals”).

When referencing multiple publications at once, they are separated by a semicolon:

In the last decade, several analyses of Veljo Tormis’s compositional style have been published (Ross 2017; Daitz 2022; and others).

If an author has multiple texts published in the same year, a lowercase letter is added to the publication year:

(Saro 2024a; Saro 2024b)

For works by two or three authors, all names must be mentioned; the order of names is the same as on the title page of the article or publication (this also applies to editors of a publication). If there are more than three authors, only the first author is mentioned, followed by “et al.” (meaning “and others” in Latin). If multiple authors with the same surname appear within the work, the initial of the first name must be added to the short reference. Examples:

(Steinbach and Lippus 2009: 120)

(Juncos et al. 2017)

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

If there is no author, the short reference uses the title of the article or web page (always in roman type; if needed, the title can be shortened, with an ellipsis added to indicate the abbreviation):

(Music Estonia, accessed 10 September 2024)

(Culture budget ..., accessed 2 September 2024)

3.2.1 Indirect citation

Indirect or mediated citation occurs when the author of a written work cites or otherwise uses material that they have only encountered through another source (i.e. the author has not read the original text being referenced). Indirect citation is only justified if the information is important for the research topic, but the author does not have access to the original. When choosing a research topic, it is essential to ensure that the sources and primary bibliography are accessible to the author (including in a language the author understands) and indirect citation is not appropriate for such materials.

The literature used to reference other materials must be authoritative (preferably scholarly literature); indirect citation from sources like blogs is not acceptable.

For indirect citation, the following points must be considered:

1. The main text must clearly indicate the name of the author of the quote and the publication date of the referenced material (along with any other necessary source description).
2. The short reference must indicate that it is an indirect citation: the short reference points to the publication directly used by the author of the work, but it must also include a reference to the original (see examples below). In the main text, it is advisable to include the reference to the original source as a footnote (or a free description of it), followed by an explanation that the author has used the material in an indirect form.
3. In the bibliography, only the source that the author directly used is included as a reference.

Examples:

In an article published in the *Revalsche Zeitung* on 14 November 1860, Oscar von Rieseemann notes that “Richard Wagner [...] is one of the most magnificent phenomena of modern times” (Rieseemann 1860, quoted in Pappel 2010: 93).²

As early as 1860, Oscar von Rieseemann considered Richard Wagner to be one of the greatest contemporary phenomena, writing about him in an article entitled “Richard Wagner and the Music of the Future” („Richard Wagner und die Zukunftsmusik”) for the *Revalsche Zeitung* (Rieseemann 1860 via Pappel 2010: 93).

3.3 Compiling references

The bibliographic information required for compiling a reference can usually be found on the title page of the publication and its verso or, in the case of web-based materials, on the corresponding webpage. The requirements for the reference entry (necessary information) depend on the type of source or publication being cited, with a set order and formatting for the components.

3.3.1 Monograph

The entry begins with the author’s last name and first name, followed by the year of publication. The title of the work, in italics, follows next. Finally, the place of publication and the name of the publisher are listed, separated by a colon.³ For translated works, the original year of publication is given in parentheses after the publication year of the translation, and the translator’s name follows the title. Examples:

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

Karnes, Kevin C. 2017. *Arvo Pärt’s Tabula Rasa*. Oxford Keynotes series. Oxford: Oxford University Press.

² “Richard Wagner [...] ist eine der großartigsten Erscheinungen der Gegenwart” (Rieseemann 1860, quoted in Pappel 2010: 93).

³ Although the Chicago citation style allows writers to omit the publication place for a book, it is mandatory to include it in EAMT works.

Adorno, Theodor W. 2006 (1949). *Philosophy of New Music*. Translated by Robert Hullot-Kentor. Minneapolis: University of Minnesota Press.

3.3.2 Collection

The entry starts with the name of the editor or compiler. If there are multiple editors, their names are listed in the same order as on the title page of the publication. The first editor's name begins with the last name, while the following names begin with the first name(s). If the work is part of a multi-volume series, the volume or issue should be mentioned. Similar to a monograph, the place of publication and the publisher must be included. Examples:

Assis, Paulo de and Michael Schwab (eds.) 2019. *Futures of the Contemporary: Contemporaneity, Untimeliness and Artistic Research*. Orpheus Institute series. Leuven: Leuven University Press.

3.3.3 Manuscripts

Manuscripts include all handwritten, typewritten or computer-generated texts or other materials that are unpublished (including student works). The reference must include the author of the manuscript, the date of creation, the title and the location of the manuscript (archive, private collection, etc.). For unpublished master's or doctoral theses, it is sufficient to indicate the university name as the location and a DOI number or other digital archive address should be added if available (see Chapter 3.3.5, "Journal articles and periodicals" for information on DOI numbers). Examples:

Ojasoo, Tiit and Ene-Liis Semper 2006. *Nafta*. Manuscript in the Estonian Theatre Agency.

Alalooga, Erik 2023. *Meisterdamise süsteemse meetodi väljatöötamine objektiteatrile. [Developing a Systemic Method of Tinkering for Object Theatre]*. Töö doktorikraadi taotlemiseks [Thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy (Music)]. Manuscript. Eesti Muusika- ja Teatriakadeemia [Estonian Academy of Music and Theatre]. <https://doi.org/10.58162/243c-9z15>.

Note: In the examples given, manuscript entries are included in the bibliography. Manuscript scores, archival materials, etc., are typically listed in the list of sources.

3.3.4 Article in a collection or as part of another publication (including reference works)

The reference must include information about both the article used and the publication in which it appeared, as well as the relevant page numbers. The article title is in roman type, followed by a full stop. After a space, an en dash is used to better distinguish the article title from the publication title (which must be italicised), followed by a space. In the case of a collection, the editor or compiler must be indicated afterwards. Examples:

Sparti, Davide 2013. On the Edge: A Frame of Analysis for Improvisation. – *The Oxford Handbook of Critical Improvisation Studies, Vol. 1*. Eds. George E. Lewis and Benjamin Piekut. New York: Oxford University Press, 182–201.

Pappel, Kristel 2010. Das Musiktheater Richard Wagners und die deutschbaltische Identitätsfindung. – *Musikleben des 19. Jahrhunderts im nördlichen Europa. Strukturen und Prozesse / 19th-Century Musical Life in Northern Europe. Structure and Processes*. Studien und Materialien zur Musikwissenschaft Bd. 60. Hg. Toomas Siitan, Kristel Pappel, Anu Sõõro. Hildesheim; Zürich; New York: Georg Olms Verlag, 81–110.

For reference works, there are two distinct situations:

- a. If the article has an author, the reference is similar to that of an article in a collection.
- b. If the article has no author, the entry begins with the title of the publication.

For web-based encyclopedias, the reference includes the URL of the article and the access date in parentheses. Examples:

Haskell, Harry 2000. Early music. – *The New Grove's Dictionary of Music and Musicians Vol. 7*. Second Edition. Ed. Stanley Sadie. London: Macmillan, 831–834.

Allen, Aaron S. 2013. Ecomusicology. – *Grove Music Online*, 25 July.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240765> (18 March 2021).

Wikipedia. 2024 (version of 13 September). List of musical symbols.
https://en.wikipedia.org/wiki/List_of_musical_symbols (15 September 2024).

All texts that are part of a larger publication (e.g. programme notes, CD notes, preface to a musical score) should be cited similar to articles in collections. The entry must indicate the type of text (e.g. programme note, CD, musical score). The publisher should be mentioned if it exists.

Examples:

Tarum, Imbi 2016. The Bellflower Family [about Anti Marguste's pieces for hapsichord]. – *Estonian Music Days "Green Sound?"* [Festival booklet. Translated by Triin Vallaste], 31–32.

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

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

3.3.5 Journal articles and periodicals (including newspapers)

The journal title is followed by information about the volume, issue and/or part in roman type (as indicated on the title page), immediately followed by the page numbers after a colon (for periodicals, the place of publication and publisher are not indicated in the reference). For online journals, an appropriate explanation is added in square brackets (see also Chapter 3.3.6, “Web-based materials”). The entry ends with the DOI number of the article, if available.⁴ Examples:

Stegmann, Petra 2008. Fluxus in Vilnius. An interview with Vytautas Landsbergis. – *World New Music Magazine* 18: 56–65.

Phillips, Reuben 2023. The Resonance of the Romantic Horn Call in the Reception of Brahms’s Trio, Op. 40. – *19th-Century Music* 47 (2): 129–154, <https://doi.org/10.1525/ncm.2023.47.2.129>.

Juncos, David G., Glenn A. Heinrichs, Philip Towle 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>.

For newspaper articles, the reference includes the publication date (for articles published online, see Chapter 3.3.6, “Web-based materials”). Including page numbers is optional, but if added, they should be preceded by “p.” or “pp.”. Example:

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

3.3.6 Web-based materials

The principle of referencing web-based materials is the same as for printed publications: the entry must include the author and title of the work (such as an online journal article, document, video recording, etc.), the name of the publication (such as a website or homepage) and the publication date (as well as the date of update if available). If there is no author, the entry

⁴ DOI = *digital object identifier*, a permanent link to an electronic document used, among other things, for identifying articles in scientific journals.

begins with the title of the work. Additionally, the URL and the date of access must be provided (in parentheses at the end of the entry).⁵ Examples:

Rosen, Charles 2002. Should we adore Adorno? – *New York Review of Books. Online Edition*. 24 October, <https://www.nybooks.com/articles/15769> (12 September 2024).

Sinijärv, Urve 2008. Park in Time – Nature and Culture Intertwined. – *Place and Location. Studies in Environmental Aesthetics and Semiotics* 6: 168–176, https://nydiskultuur.artun.ee/wp-content/uploads/2020/08/kp6_11_sinijxrv.pdf (12 September 2024).

Classical:NEXT 2024 Estonian delegation and events. 2024. *Music Estonia* [Music industry development centre and export office in Estonia]. 22 April, <https://www.musicestonia.eu/en/news/classicalnext-2024-eng> (12 September 2024).

For sources available only online, the publication (upload) date may be unclear. In such cases, “n.d.” (not dated) is used in the entry instead of the year and the reference may rely on the access (download) date. Example:

Author-Date: Sample Citations. n.d. *The Chicago Manual of Style Online*, https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html (12 September 2024).

When using databases or websites in general, entries are compiled as follows:

Laura. Finnish song text translation database, <https://laura.uniarts.fi/en/> (8 August 2024).

Philippe Jaroussky Completely Unofficial [Fansite], <https://philippejarousskycompletelyunofficial.com/> (12 September 2024).

Note: If there are multiple web addresses and the type of reference is general, it is advisable to present them as a separate group at the end of the list of references.

3.3.7 Radio and television broadcasts

The reference starts with the title of the broadcast and includes the media channel, the date of the first airing and the web address. The host, guests, (audio) director and/or duration should be mentioned if necessary. Examples:

Delta. Intervjuu ukraina helilooja Valentõn Sõlvestroviga [Delta. Interview with Ukrainian composer Valentin Sylvestrov] 2024. Klassikaraadio / Estonian Classical Radio. Interview in Russian with Jüri Muttika, translation into Estonian by Veronika Einberg, broadcaster Lisete Velt, 16 June, <https://klassikaraadio.err.ee/1609367287/kulaline-intervjuu-valenton-solvestroviga> (14 September 2024)

⁵ For correct formatting, simply copy and paste the URL into the reference without activating it as a hyperlink, and remove any underlining if it appears.

Eesti Muusika Päevad: 4 [Echoes of the festival Estonian Music Days, part 4] 2002. Eesti Televisioon / Estonian Television. Programme author and broadcaster Igor Garšnek, 26 April. Duration 23 min., 32 sec., <https://arhiiv.err.ee/video/vaata/eesti-muusika-paevad-4> (12 July 2023).

3.3.8 Streaming platforms and social media

The entry starts with the post title, followed by the upload date with day-level precision, additional information if necessary (such as recording location, performers, etc.), the streaming platform and the uploader's name. The entry ends with the URL and access date. Information to specify the source can be given in square brackets or as a free description within the entry if necessary. Examples:

Susan Philipsz, Part File Score, 2014. 12 May 2014. *YouTube: Freunde Guter Musik Berlin*, <https://www.youtube.com/watch?v=g7SC9N7DCXo> (9 September 2024).

Riho Esko Maimets – Sinikõrguste [Infinite Blue Heights]. 21 January 2023. Klaveriduo / Piano duo Maila Laidna – Tiiu Sisask. Recording from EAMT Great Hall, 27 October 2020. *Youtube: EMTAVIDEO*, https://www.youtube.com/watch?v=_fcLR15BaDw (20 September 2024).

Liisa Hirsch. Mechanics Of Flying (2016). Performed by Orchestra of Estonian Academy of Music and Theatre, conducted by Paul Mägi. Recording from Berlin Konzerthaus, 31 August 2016. *SoundCloud*, <https://soundcloud.com/liisa-hirsch/mechanics-of-flying> (28 March 2024).

For recordings of productions, films and other (audio)visual material, it is appropriate to start the entry with the author's name. The exact upload date and video uploader are not required:

Kantor, Tadeusz 2017 (1977). Dead Class [production video]. – *YouTube*, <https://www.youtube.com/watch?v=a235hHGFIps&t=241s> (15 March 2024).

Note: The year given in parentheses indicates the creation date of the work, which must be stated if it differs from the upload date.

Social media posts:

Altmeyer, Judith 2020. Hard feelings... – *Instagram: julieuknowme*. 30 June, <https://www.instagram.com/tv/CCESosGKTVH/?igshid=YmMyMTA2M2Y=> (2 November 2022).

3.3.9 Public lectures and presentations

The reference must include the author of the presentation, the title, the name of the event, the location and the date of the event. If the presentation is recorded and available to be viewed or

listened to afterwards, a link must be provided, along with the duration or timestamp if necessary and the date it was viewed or listened to. Examples:

Abramovic, Marina 2017. *Artist Body / Public Body*. Public lecture at the 14th YES Annual Meeting in Kyiv, Taras Shevchenko National University of Kyiv, 16 September. Video recording, 1 h, 54 min., 55 sec. – *YouTube*, <https://www.youtube.com/watch?v=0BbYkm9goOE> (27 October 2019).

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

3.3.10 Sources or bibliography in non-Latin alphabets

For sources or bibliography in a non-Latin alphabet, the author may appear in the in-text reference in Latin characters, e.g. (Savenko 1991). The full reference must be formatted as follows:

Savenko 1991 = Савенко, Светлана 1991. Строгий стиль Арво Пярта. – *Советская музыка* 10: 15–19. [Savenko, Svetlana 1991. Strogiiy stil' Arvo Pyarta. – *Sovetskaya muzyka* 10: 15–19.]

3.4 Formatting source references

This subsection presents information about the materials that are more commonly used in humanities works as direct research material (primary sources) and whose full references are therefore listed separately at the end of the work (as a list of sources before the bibliography). In works where the lists of sources and bibliography are not distinguished, the following types of sources should be listed under the bibliography section.

3.4.1 Interviews and correspondence

For interviews conducted by the author, the source reference must include the interviewee's name, the date of the interview and information about where the collected data is stored. For (e-)correspondence, the date or period must be provided. Examples:

Karusoo, Merle 2023. Conversation with author, 9 March. Notes in the author's possession.

Karusoo, Merle 2023. Interview with Jaan Tamm, 29 October. Recording in the author's possession.

Annus, Epp 2023. Email correspondence with the author, 8–12 October.

Note: Interviews published in the media or elsewhere are cited according to the publication type and listed in the bibliography section.

3.4.2 Workshops and diary notes

Entries are compiled as follows:

Dara, Marilena 2023. Jasmin Vardimon Company workshop for EAMT Contemporary Physical Performance Making (CPPM) programme. Estonian Academy of Music and Theatre black box. 23 October – 3 November 2023. Notes in the author's possession.

Bagg, Jennifer 2023. Workshop diary. Jasmin Vardimon Company workshop for EAMT Contemporary Physical Performance Making (CPPM) programme. Estonian Academy of Music and Theatre. 23 October – 3 November 2023. Diary in the author's possession.

3.4.3 Sheet music

For published sheet music, the reference starts with the title of the publication, as given on the cover (it must include the author and the title of the work(s); for collections, the title is sufficient if the composers are not named). The reference must specify the type of sheet music or publication (manuscript, facsimile edition, published sheet music, etc.). The edition of the work must be indicated and for critical editions, the editor(s) must be named. For manuscripts, their location must also be provided. Examples:

Franz Schubert. Sonaten für Klavier und Violine [Sheet music]. 1976 (1973). Red. Monika Holl, David Oistrakh und Hans Kann. Wien: Wiener Urtext Edition.

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

Eduard Oja. Ajatrioogia. Score of the orchestral version of the work. Autograph. Estonian Theatre and Music Museum, Eduard Oja fund (M213:2/39).

3.4.4 Audio and video recordings

The reference begins with the title of the recording and the release year, followed by the names of the performers. The reference must indicate the type of recording (vinyl, cassette, CD, DVD,

etc.) and the publisher, along with the serial number (if available). If necessary, provide the recording date and location. Examples:

Tõnu Kõrvits. Moorland Elegies. 2017. CD. Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, Risto Joost (cond.). Ondine, ODE 1306-2.

Eduard Tubin. Kratt: ballett kahes vaatuses / The Goblin: Ballet in Two Acts. 2017. DVD. Orchestra and Choir of the Estonian National Opera, Estonian National Ballet, Marina Kesler (choreographer-director), Vello Pähn (cond.). Live recording of performances at the Estonian National Opera on 8–10 March 2017 by Estonian Public Broadcasting. Estonian Record Productions, ERP 10117.

Note: For information about audio and video recordings, see also Chapter 3.3.8, “Streaming platforms and social media”.

3.4.5 Newspapers

The reference is included in the list of sources only if there is a need to cite the newspaper as a whole because it was used as direct research material (for a specific article, the full reference is listed in the bibliography section). The entry consists of the newspaper’s title and the publication date. If an abbreviation of the publication title is used in the in-text reference, e.g. (EPL, 2 August 2023), it must be expanded in the source reference:

EPL = Eesti Päevaleht [Estonian Daily], 2 August 2023.

3.4.6 Referencing archival sources

Archival sources may come from an archive, museum or library, requiring a visit to the respective institution to access the materials (except for freely accessible digitised collections). References to archival materials must be made in such a way that enables the reader to locate the materials.

The reference to archival sources generally follows the sequence: archive (name of the archive), collection or fund (including the name if needed), inventory, file and if applicable, page, folio or sheet. Archives often provide guidelines on their websites regarding how to cite their collections. Examples of in-text referencing:

One of the oldest preserved German shrove play texts, *De lucke rat (Wheel of Fortune)*, dated 13 May 1430, is stored at the Tallinn City Archives. (TLA 230.1.10).

The minutes of the working meeting of the Estonian SSR Composers' Union held on 1 November 1977 state that at the meeting "M. Kasuku's Trio was listened to. The work was positively evaluated." (TMM MO 257.30.185).

Note: Instead of in-text short references, footnotes may be used for archival sources if they require more detailed explanations. All archival sources must be listed again in the list of sources. Example:

In the manuscript score of Malera Kasuku's piano trio, the handwriting of three authors can be distinguished.⁶

At the beginning of the **list of sources**, all abbreviations must be explained (if not done on a separate page at the beginning of the work):

TLA = Tallinna Linnaarhiiv [Tallinn City Archives]

TLA fond 230, inventory 1, file B.O.10.

ETMM = Eesti Teatri ja Muusikamuuseum [Estonian Theatre and Music Museum]

TMM MO 257 Eesti NSV Heliloojate Liidu töökoosolekute protokollid [The minutes of the working meetings of the Estonian SSR Composers' Union]

TMM M 130: 2/38 Malera Kasuku Trio *op.* 1. Digitised manuscript on the Estonian Museums Public Portal, <https://www.muis.ee/museaalview/203745> (6 September 2024).

3.5 Referencing AI-generated content

When referencing the use of AI applications, there are two distinct scenarios:

- a. If the application is used as a tool (e.g. editing and translating the author's text, generating ideas), no citation is required.
- b. If the output from the application is used substantively (e.g. text segments provided by a chatbot, illustrations created by an image generator, sound generated by a music creator), the used application must be cited.

⁶ The manuscript of the work, acquired by the Estonian SSR Ministry of Culture, is preserved in the collection of the Estonian Theatre and Music Museum (TMM M 130: 2/38). The digitised manuscript can be found on the Estonian Museums Public Portal at <https://www.muis.ee/museaalview/203745>, accessed 6 September 2024.

The use of chatbots should be cited as personal communication because an AI application is not a published source but a model based on statistical relationships, producing different outcomes depending on the context of the interaction. Examples:

OpenAI. 2023. *ChatGPT* (version of 14 March) [Large language model].
<https://chat.openai.com>.

Microsoft. 2024. *Microsoft Copilot* (version of 3 March) [Large language model].
<https://copilot.microsoft.com>.

Referencing AI-generated images:



Figure 1. Adobe Firefly generated image with a prompt „a swimming dog with a tennis ball” (2023)

Note: Image creators are not included separately in the list of sources or bibliography.

Referencing AI-generated sound:

Soundful. 2023. *Kolmas*. [AI-based music generator].
https://my.soundful.com/s/moods_themes/technology/64651001b17fdf549c19c95a
(19 April 2024).

4. Research-Based Work: Writing Process, Structure and Submission Procedures

4.1 Supervision of research-based work

According to academic tradition, all research-based work must have a supervisor to support the student in planning, conducting and writing the work in a manner that ensures it is completed properly and on time.⁷ Works that are not supervised will not be accepted for assessment.

The supervisor's name is reflected both on the student's academic record and on the title page of the work. Depending on the type of work, the student either chooses a supervisor independently or the supervisor is appointed by the coordinator of the specific group of works (as outlined in the course syllabus). The supervisor's name must be recorded on the student's academic record at the very beginning of the work process but no later than the middle of the first semester designated for writing the work.

Generally, each work has one supervisor who is a member of the EAMT faculty (instructor or researcher). Depending on the research topic, co-supervision may be sought from another specialist, including from among those not employed by EAMT. However, such cases must be coordinated in advance with the primary supervisor and/or discussed with the coordinator of the group of works at the beginning of the first semester intended for writing the work.

Supervision processes may vary across different universities and even for different types of work at EAMT (including the number of hours allocated for supervision). Basic information about supervision is introduced to EAMT students in a course on research methodology (the course may have different titles in various programmes), which is taken prior to writing research-based work according to the curriculum (or during the first seminar supporting the writing process). In doctoral studies, guidance is based on the information provided [in the document](#) introducing the cooperation principles, rights and responsibilities of the participants in doctoral studies.

The student and supervisor agree on the specific supervision process for the work at the beginning of the first semester allocated for writing (including the regularity of meetings or text

⁷ For feedback on the work process, seminars are held during the semester(s) allocated for writing the research work, with participation from both instructors and fellow students (see the course syllabus for details).

submissions, feedback format, etc.). Supervision may also take place online instead of via face-to-face meetings. If desired by one or both parties, the agreement can be formalised in writing (in an open format).

To ensure progress and avoid any suspicion of plagiarism later on, the student must present the work to the supervisor and discuss subsequent steps on a regular basis (as per the initial agreement). In the event of suspicion of plagiarism or other academic misconduct during the writing process (see Chapter 1.5, “Academic misconduct – Plagiarism”), the supervisor will first inform the student and, if necessary, subsequently notify the Registry and Student Affairs Department.

Research-based work will only be accepted for assessment with the supervisor’s approval.

4.2 Structure of research-based work

EAMT research-based work follows a fixed structure: it consists of components arranged in a specific order, each with its own content and formatting requirements.

The components of research-based work include the title page, abstract, table of contents, list of abbreviations (if needed), introduction, main body (chapters and sub-chapters, if necessary), conclusion, list of sources and bibliography and appendices (if applicable).

For the structure of theses and article-based dissertations, see Chapter 4.2.2.

4.2.1 Components of the work

Below is an introduction to the content and formatting requirements of the components of research-based work (if they differ in any aspect from the general formatting requirements of Chapter 2.1). Specific differences in content requirements based on the type of work are indicated as a comment at the end of the description of the respective component.

Title page

All written works begin with a title page, which must contain specific types of information in an agreed-upon format. The title page is not numbered, but it is considered the first page of the work. The text size is 14 pt (except for the author’s name and title, which are 16 pt) and is

centre-aligned (except for the supervisor's name, which is right-aligned). Examples of title page formatting can be found in Appendices 1–4.

The title page includes the following elements:

1. Institutional affiliation information: This information is listed in the upper part of the page, in three consecutive lines (all written in title case):

Estonian Academy of Music and Theatre

The department name in which the student is enrolled

The name of the study programme in which the student is studying

Note: For doctoral theses, only “Estonian Academy of Music and Theatre” is mentioned on the title page (see also Chapter 4.2.2 “Structure of the doctoral thesis and article-based dissertation”).

2. Author's name: The author's name is presented in the format “first name last name”. For two authors, the names are separated by “and”, and for three or more authors, the names are listed vertically (alphabetically by last name). The text is bold, size 16 pt (or 14 pt in uppercase).

3. Title of the work: The title is in bold, size 16 pt (or 14 pt in uppercase). Quotation marks are not used in the title. If the title needs to be mentioned in the main text, it is written in quotation marks (e.g. in the abstract). No full stop is placed after the title.

The title should be as brief, clear and precise as possible, without being too general (e.g. “Sergei Prokofiev's Fifth Piano Sonata” is too vague and does not indicate what is being investigated). Ensure that the title accurately reflects the written work, not just earlier stages of topic selection. Both linguistically and in terms of content, the title, keywords presented in the abstract and the headings of the (sub)chapters of the work should form a cohesive whole, providing the reader with as precise an understanding of the focus of the research as possible (see also requirements for the abstract and main chapters below).

4. Type of work: Capitalised, e.g. “Report”, “Thesis”, “Master's Thesis” or “Field Project Report”.

5. Supervisor's name: For EAMT staff, the supervisor's title (lecturer, professor, etc.) is listed before their name. For hourly instructors or supervisors who are not EAMT employees, the academic degree is added after the name (this also applies to EAMT doctoral students who are not junior researchers). The supervisor's name is preceded by “Supervisor:” Examples:

Supervisor: Prof. First name Last name

Supervisor: Junior Researcher First name Last name

Supervisor: First name Last name, PhD

If there are multiple supervisors, there are two options depending on the type of supervision (each including title or academic degree):

- a) Supervisors listed vertically:

Supervisors: First name Last name

First name Last name

- b) Distinction between main and co-supervisors:

Supervisor: First name Last name

Co-supervisor: First name Last name

6. Place of submission and year (e.g. Tallinn 2024). Due to the location of EAMT, the place of submission is always Tallinn (i.e. it does not reflect the student's location at the time of submission). The year reflects the time of submission.

Abstract

The abstract is a brief summary of the work, presented on a separate page immediately following the title page and serves the function of aiding the work's distribution in databases.

The abstract should state the research problem, objective, methodology, main research findings and key sources, and/or bibliography used (e.g. an author, article or publication relevant to the theoretical framework of the work). The length of the abstract depends on the type of written work (approximately 5–6 sentences for bachelor's or master's theses, up to one page for doctoral dissertations). The abstract should be written in an expository style.

The abstract page must include the title of the work in both English and Estonian. There are two ways to present this:

- a) Title in English followed by Estonian translation: The abstract page starts with the title of the work in English, followed by the Estonian title on the next line (both in quotation marks, bold, size 14 pt, left-aligned). The titles are followed (on a new line) by the heading "Abstract" (in the same format but without quotation marks), after which the

abstract text is presented in the usual format (size 12 pt). In this case, there is no need to repeat the title within the abstract text.

- b) “Abstract” heading first: The abstract page starts with the heading “Abstract” (bold, size 14 pt, left-aligned), followed by the summary of the work on a new line. In this case, the original English title of the work is given in quotation marks as part of the first sentence of the summary, immediately followed in parentheses by the Estonian title (also in quotation marks).

Below the summary, on a new line, a list of keywords important to the work is provided, separated by commas. The keywords should also be used in the main text of the work and, where appropriate, as part of a chapter or the research title itself. The format should be:

Keywords. Three to five keywords in lowercase (for master’s and doctoral theses, up to seven keywords), separated by commas, with no full stop after the final keyword. In English-language works, the keywords are in English; any keyword in a foreign language essential to the work is italicised.

In addition to field-specific terms, it is advisable to use subject terms found in the [*Estonian Subject Thesaurus*](#) (*Eesti märksõnastik*).

Special cases. For master’s theses, two abstracts are required on separate pages – the first in English, the second in Estonian. For theatre master’s theses, only one abstract in English is required, with a summary in Estonian (under the heading “Töö lühikokkuvõte”) provided after the bibliography.

Table of contents

The first entry in the table of contents is the introduction or, if present, the list of abbreviations, followed by all subsequent components of the work along with their corresponding page numbers. The title page and abstract are not included in the table of contents.

All chapters and sub-sections are numbered both in the table of contents and in the main body of the work. There are two options for numbering:

- a) The introduction and conclusion are left unnumbered, while chapter titles (and any sub-sections) are numbered.
- b) Sequential numbering: 1. Introduction, 2. ..., 3. ..., etc., meaning the conclusion is also numbered.

The list of sources and the bibliography are not numbered. If there are multiple appendices, they must be numbered: Appendix 1, Appendix 2, etc. and a descriptive title should be added (see the section “Appendices” below).

If chapters are divided into sub-chapters (e.g. 1.1., 1.2., 1.3., etc.; which can also be formatted without a full stop after the second number – 1.1, 1.2, 1.3), these should also be shown in the table of contents, preferably indented.

If the table of contents is generated automatically, make sure that the formatting is in Times New Roman, with a consistent font size of 12 pt (for larger works, font size 11 pt is allowed for smaller sub-sections) and line spacing of 1.5.

Abbreviations

If the work contains many uncommon abbreviations, a separate page with a list of abbreviations should follow the table of contents (titled “Abbreviations”). In the left column, the abbreviations are written in bold and their explanations are given in roman type in the right column.

Introduction

In the introduction of the work, the student must:

- a. Define the research problem and objective: Clearly outline what the research is addressing.
- b. Formulate a Hypothesis (if applicable, depending on the topic).
- c. Justify the topic choice: Explain why the topic was chosen, highlighting its relevance.
- d. Mention the research method(s): Specify the methods or methodologies used.
- e. Provide an overview of the materials and literature used: Indicate the type of sources and bibliography that have been used, thus presenting the context for discussion and analysis (the theoretical background, basis or framework of the work) and, if necessary, a summary of the current state of research on the topic.
- f. Briefly introduce the main body of the work: For example, mention which chapters provide the background, which are theoretical and which contain the research content.

If desired, acknowledgements may be given at the end of the introduction, thanking individuals who provided significant help to the author.

The order in which this information is presented in the introduction is not strictly defined, but

it generally starts with the research problem or objective and ends with an overview of the overall structure of the work. The length of the introduction should be approximately one-tenth of the main body of the text.

Chapters

Typically, research-based works have between two and five chapters, depending on the topic. These chapters may also be divided into sub-chapters or even smaller sections. The chapters should include a discussion of the problem (including an opening and analysis of its theoretical background, where necessary, i.e. after the introduction, the chapter should begin with a theoretical analysis of the topic) and the development of the topic. For some topics, empirical research (based on experiences, experiments, trial sessions, rehearsal processes, etc.) may also be required. In such cases, the main body could be structured as follows: theoretical analysis and development of the topic; description of the empirical research methods and process; analysis of the obtained data; and interpretation of the results.

Each chapter should begin with a short introduction to prepare the reader for the theme of that chapter. The end of each chapter should include a summary of the main conclusions. Generally, no chapter or sub-chapter should begin or end with a quote.

All chapters are numbered, including sub-chapters and, if present, smaller units (see also the section “Table of Contents”). Each chapter starts on a new page, but this does not apply to sub-chapters.

Conclusion

The conclusion of the research summarises the results and presents the solution to the research problem. The conclusion must address the objectives set out in the introduction. No new topics or discussions are introduced in the conclusion, except if the author wishes to mention potential directions for future research. Generally, quotations are not used in the conclusion.

The length of the conclusion is approximately one-tenth of the main body of the text.

Sources and bibliography

Following the conclusion, a complete list of all the materials used during the research must be

provided. The names for these lists of references vary by field (see Chapter 3.1.1, “Differentiating sources and bibliography”).

Entries in the list of sources and bibliography are presented in alphabetical order by the author’s last name (if no author, by the first word of the publication or article title); for works by the same author, they are listed chronologically (with earlier works first). If the work includes multiple texts by the same author from the same year, a lowercase letter is added after the publication year to distinguish them, as in short references (Saro 2024a; Saro 2024b). The text should be left-aligned, with line spacing set to 1.0 and paragraph spacing should be adjusted either before or after each entry by 12 points.

For the rules on compiling source and bibliography references, see Chapter 3, “Citation and References”.

Sources

If there are multiple types of sources, they should be grouped (even if there is only one entry in a grouping). For example: “Interviews”, “Workshops”, “Sheet Music Editions” and “Recordings”. The titles of these sub-sections should be in bold, size 12 pt.

Bibliography

The bibliography starts on a new page, except if the preceding list of sources is shorter than half a page. In such cases, leave two blank lines between the last line of the sources list and the new heading (“Bibliography”) and continue the list on the same page.

The bibliography for research-based works contains only those materials that are cited in the main body of the work (i.e. publications and articles that are quoted, summarised or otherwise introduced/used in the main body).

Appendices

If necessary, appendices are added to the work. Depending on the topic, the appendices may contain extensive illustrative materials, curricula or musical scores being analysed, questionnaires used, etc. – anything that facilitates understanding the work but would be too cumbersome to include in the main body. Appendices may also include audio or video files, which are generally attached as separate digital files (see the Chapter 4.3.4, “Submission of research work”) but must also be mentioned in the list of appendices (and linked if possible).

If the inclusion of a physical data carrier (e.g. CD, USB stick) is necessary, its format must be approved in advance by the supervisor.

The appendices must relate to the main body of the work. The relevant section of the text that requires reference to an appendix should direct the reader to it (e.g. see Appendix 1). Appendices should also be mentioned at the end of the introduction.

All appendices must be numbered and titled separately and start on a new page (e.g. Appendix 1. Questionnaire; Appendix 2. Performance Video File). If the appendices include printed text, general formatting rules apply, but the line spacing can be set to 1.0.

4.2.2 Structure of the doctoral thesis and article-based dissertation

The structure of a doctoral thesis in an artistic branch or musicology dissertation presented as a monograph generally follows the previously mentioned requirements. An exception is that an English-language doctoral thesis includes a summary in Estonian (under the heading “Töö lühikokkuvõte”) after the bibliography and before the appendices. This summary is 5–6 pages long (12,500 characters) and should reflect all parts of the work. In doctoral theses in artistic branch, the list of artistic projects (e.g. doctoral concerts) presented during doctoral examinations appears after the bibliography, followed by the summary and any appendices if necessary.

The structure of an article-based dissertation is as follows:

Title page

List of articles (with publication details)

Abstract (for the entire dissertation)

Abbreviations (if needed)

Preface (if needed)

Introduction (covering the entire dissertation)

Analytical overview of the research (covering the entire dissertation)

Conclusion

Töö lühikokkuvõte [Summary in Estonian]

Sources (cited in overview)

Bibliography (cited in the overview)

Appendices (if needed)

Article I

Article II

Article III

Article IV

Published articles follow the formatting rules of the respective publication, while the other parts of the dissertation must be formatted according to the requirements for written works at EAMT.

4.3 Conditions and procedures for submitting research-based work

All research-based work must be submitted with the supervisor's approval and confirmation that the work has passed a plagiarism check. The work must then be submitted by the specified deadline, both electronically as a PDF and in print, according to the set procedures. Along with the work, the student must also submit a pre-filled and electronically signed non-exclusive licence.

4.3.1 Supervisor's approval for submission

Research-based works are evaluated by the appropriate committee at an agreed time and in the case of degree theses, this also includes a public defence. To avoid situations where submitted works do not meet requirements and thus receive a negative grade (which means the next opportunity for submission is only in the following academic year – see the course syllabus for exceptions), the supervisor's approval is required to ensure that the work meets (at least) the minimum requirements. However, the final decision is made by the evaluation committee. In general, works without the supervisor's approval are not accepted for evaluation and the student will only have a new opportunity to submit the work in the next academic year or semester (see course syllabus for details).

Procedurally, obtaining the supervisor's approval for submission is tied to the prevention and detection of plagiarism (see below).

If the research process and writing do not progress at the expected pace (i.e. if the timely or

compliant completion of the work is deemed unrealistic by the supervisor), the supervisor will inform the Registry and Student Affairs Department, and submission will only be possible in the next academic year (see exceptions in the course syllabus). The decision is made by the supervisor, based on the schedule initially agreed upon between the student and supervisor (e.g. which chapters must be ready by a set time; in the case of empirical research, conducting surveys or interviews). This primarily concerns theses that must be completed within one semester, where the temporal control point is one month before the submission deadline. For larger-scale research, a preliminary defence may be held for the same purpose (details in the course syllabus).

Research-based works without the supervisor's approval are not accepted for evaluation.

4.3.2 Plagiarism check

Before submission, the work must undergo plagiarism prevention and detection software checks.

For EAMT research-based written work, plagiarism checks are conducted through the supervisor's account using the plagiarism prevention software employed at EAMT. If the writing process has progressed as expected (i.e. the supervisor has not found a reason to prohibit submission to the evaluation committee), the student sends the final version of the research work in PDF format to the supervisor, who then submits it for plagiarism checking. The report is reviewed by both the supervisor and the student. If the report is positive (i.e. no plagiarism is detected), the supervisor informs the student and, via an informal email, grants permission to submit the work for evaluation. If there are significant matches, the work is deemed to be plagiarised, the supervisor informs the Registry and Student Affairs Department of the report, the work is not accepted for evaluation and the student may be expelled from EAMT.

If the report highlights only some textual matches that are contextually justified but lack appropriate citations due to oversight, the student is given an opportunity to make the necessary additions/corrections. The final revised version of the research in PDF format is submitted to the supervisor and the work is resubmitted for plagiarism checking. The final, revised version remains in the software database.

Generating the plagiarism report may take up to 12 hours, though in most cases it happens much faster. Nevertheless, it is advisable to submit the work for a plagiarism check a few days before the final submission deadline, to allow time for the author to correct any inadvertent matches

that may be detected.

4.3.3 Non-exclusive licence

Along with the submission of the work, the author grants EAMT a non-exclusive licence, allowing the reproduction of their work and making it available to the public. The non-exclusive licence form can be downloaded from the EAMT website under the [list of regulations related to academic procedures](#) and it can also be found in Appendix 5 of this guide. The licence is filled out electronically, signed digitally and submitted electronically as a separate file when uploading the research as a PDF. If digital signing is not possible, the pre-filled licence is signed manually, scanned and submitted as a PDF.

4.3.4 Submission of research work in electronic and paper formats

Once the student has obtained the supervisor's approval for submission, including a related plagiarism check report, they are eligible to submit the work to the evaluation committee. This must be done by the specified deadline (see the course syllabus). The electronic and paper versions of the work must be identical.

Electronic submission of the work

The work is submitted electronically through the EAMT academic information system as a PDF, according to the instructions provided there. Additional files, such as audio or video files related to the work (as appendices), may also be uploaded separately in the same environment (pre-approved by the supervisor).

Along with uploading the research and any appendices, the student must also submit the pre-filled and digitally signed simple licence in the same system (see "Non-exclusive licence" above).

Submission of the work in paper format

All research works submitted in paper format must be bound according to the guidelines, either in hard or soft binding. For soft binding (e.g. comb or spiral binding), the cover before the title page must be transparent. The work must be printed on one side of each sheet. The completed work should be delivered to the academic coordinator of the respective department or, in the case of cultural management, to the programme coordinator.

The required copies are as follows:

- Final research papers – 1 copy in soft binding.
- Pedagogical final research papers – 2 copies in soft binding.
- Master’s theses – 2 copies, both in hard binding.
- Master’s theses in theatre curriculum – 2 copies, both in soft binding.
- Doctoral theses in the artistic branch – 3 copies, 2 in hard binding and 1 in soft binding.
- For the submission of dissertation in musicology, refer to <https://eamt.ee/en/departments/doctoral-studies/documents-and-regulations/>.

4.4 Storage of works

Research-based student works are **electronically stored** in the EAMT digital repository (<https://digihoidla.eamt.ee>), where they are generally accessible to the EAMT community. Depending on the curriculum or the topic of the work, exceptions may be made (such as restricted access for sensitive personal data, data protection, weak-quality works, etc.). More extensive research works (master’s theses and doctoral dissertations) are also stored in the University of Tartu [DSpace repository’s section for EAMT](#).

Printed works are stored in the archive of the department or subject group that managed the writing of the work.

Some pedagogical final research papers and all extensive research works (manuscripts or printed versions of master’s theses and doctoral dissertations) are also made available in the EAMT library and can be found through the ESTER catalogue (using a keyword search such as “üliõpilastööd muusika- ja teatriakadeemia”).

Appendix 1. Title Page Formatting for Student Work

Estonian Academy of Music and Theatre

Department Name

Study Programme Name

Author's Name

Title of the Work in Bold without a Full Stop

Type of Work

Supervisor: Name with Position Title or Academic Degree

Tallinn yyyy

Appendix 2. Title Page Formatting for a Doctoral Thesis Based on Artistic Research

Estonian Academy of Music and Theatre

Author's Name

**Title of the Doctoral Thesis Based on Artistic Research in Bold
without a Full Stop**

Thesis submitted in partial fulfilment of the requirements
for the degree of Doctor of Philosophy

Supervisor(s): Name with Position Title or Academic Degree

Tallinn yyyy

**Appendix 3. Title Page Formatting for Musicology Dissertation
(Monograph)**

Estonian Academy of Music and Theatre

Author's Name

Title of the Monograph in Bold without a Full Stop

Dissertation in Music History (Music Theory, Ethnomusicology, ...)

Supervisor(s): Name with Position Title or Academic Degree

Tallinn yyyy

Appendix 4. Title Page Formatting for Musicology Article-Based Dissertation

Estonian Academy of Music and Theatre

Author's Name

Title of the Article-Based Dissertation in Bold without a Full Stop

Article-Based Dissertation in Music Psychology (Music History, ...)

Supervisor(s): Name with Position Title or Academic Degree

Tallinn yyyy

Appendix 5. Non-Exclusive Licence Template

Non-exclusive Licence to Reproduce a Thesis and Make It Public

I, _____,

(author's name)

1. herewith grant the Estonian Academy of Music and Theatre a free permit (non-exclusive licence) to reproduce my thesis,

(title of the thesis)

supervised by _____,

(supervisor's name)

for the purpose of preservation, including for adding to the EAMT digital archives until the expiry of the term of copyright.

2. I grant the Estonian Academy of Music and Theatre a permit to make the work specified in point 1 available to the public via the web environment of the academy, which, by giving appropriate credit to the author, allows for the reproduction, distribution and public communication of the work, while prohibiting the creation of derivative works and any commercial use of the work until the expiry of the copyright term.

3. I am aware of the fact that the author retains the rights specified in points 1 and 2.

4. I certify that granting the non-exclusive licence does not infringe upon other persons' intellectual property rights or rights arising from personal data protection legislation.

Author's name

dd/mm/yyyy

Author's signature