

Assignment and Dissertation Tips

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Preface

Aim and rationale

This handout was written for students at the Institute of Popular Music at the University of Liverpool. Its aim was to address recurrent problems that students seem to experience when writing essays and dissertations. Some parts of this text may initially seem formalist, trivial or pedantic. If you get that impression, please remember that *communicative writing is not the same as writing down communicative speech*.

When speaking, you use gesture, posture, facial expression, changes of volume and emphasis, as well as variations in speed of delivery, vocal timbre and inflexion, to communicate meaning. None of these means of expression are at your disposal on the written page. You have to compensate for this lack of oral and gestural expression by putting extra effort into your writing. This means taking care to spell correctly, to punctuate your text into a state of comprehensibility, and to provide your text with an understandable structure and sense of direction. You may well know what you mean by what you write: the problem is that unless what appears on paper can be interpreted as meaning (more or less) the same thing in the reader's mind, there will be a communication breakdown.

The object of this text is therefore to help improve communicative skills in essay and dissertation writing at the IPM. Please remember that it is more important to write with enthusiasm than to be inhibited by rules of punctuation, layout and grammar. This text is supposed to help, not hinder, your chances of communicating your thoughts in writing. Good work mediocrely presented is still preferable to 'nice looking' but mediocre work but good work well presented is a relief to read.

How to use this manual

- ♦ Everyone should read sections 1-5 and sections 8-12.
- ♦ If you are unsure about punctuation, read §6, p.28, ff.
- ♦ If you are unsure about abbreviations, read §7, p.48, ff.

Otherwise, this is a reference manual with a detailed index. To find out, for example, how to deal with *e.g.* and *i.e.*, or with *its* and *it's*, or with capitals, bibliographies, footnotes, abbreviation, planning an assignment, etc., look up the subject, problem, procedure, word, or abbreviation you want to find out about by using the index at the end of the manual. Then turn to the relevant page and read the relevant section.

Typographical conventions

The following typeface conventions are peculiar to this text:

- ♦ This is the typeface for example text.
 - ♦ This is a quotation passage within an example text.
- ▢ This is an example of acceptable writing.
- ☠ And this egg sample ov righting, dun harf suk.
- ☑ This is a very important rule, point or concept.
- ♦ *This text is also important.*
 - ♦ Optional text is placed in square brackets, thus: [optional text].
 - ♦ § means 'section' or 'paragraph' number. For example, §6.5.2.1 should be about initial adverbial markers (see table of contents).

1 *Formal practicalities*

1.1 *Crucial points*

1. *Write on one side of the paper only.* Your essay might be photocopied and it is much easier to copy text written on one side than on both.
2. *Put your name and the course code at the top of each page.* Since pages can get separated it is essential to know which page belongs to which essay, by which student on which course.
3. *Number all pages.* Pages can get separated and it is a waste of time having to reread page turns in an effort to piece together the intended order.
4. *Put your name, the course code, the date and the title of your work, all clearly at the start of your work.* This aids identification of details necessary for filing and retrieving your work.
5. *Write clearly, preferably using a word processor or desktop publisher.* Poor handwriting severely impedes comprehension. If writing by hand, use a pen with *black ink*: this makes your work photocopiable and allows you to distinguish more easily any comments (usually in red or blue) made by whoever marks your work. Never use a pencil or a red pen.
6. *Copy your work before submitting it.* If you do not have your work on disk, photocopy it. Texts have been occasionally known to get lost in the increasing amounts of paper teachers are expected to deal with under the brave new bureaucracy of university marketing and accountancy. If your work is on disk, make sure you have a backup copy on diskette.
7. *Leave a decent sized margin for the marker's comments*
8. *Use A4 paper (210 x 297 mm).*
9. *Leave a generous left margin* if you submit your work in a binder of some kind. Text obscured by the binding mechanism cannot be read. Sufficient margin also allows the marker to enter comments.
10. *Leave some blank space* between each written line. This facilitates the marker's insertion of comments.
11. *Do not submit your text in a series of transparent plastic wallets.* Bind them together in a way so that the marker can write comments on them.
12. *Do not submit original hard copy* if you wish it to be returned with no comments written on it in ballpoint pen.
13. *If you put extra space in between paragraphs* you will not need to indent. If your paragraph and line spacing are the same, always *indent* a new paragraph.
14. *If using a computer, run a spell check* before printing. If typing or writing by hand, *check your spelling*, please. Correct spelling is not just a matter of form: it also aids comprehension considerably.
15. *Check punctuation.* Good punctuation aids comprehension.
16. *Check pronominal referencing.* What do *it, this, which, they* refer to?
17. *Check sentence construction.* Proper sentences are easier to read.
18. *Check page layout.* Good layout makes reading easier.
19. *Check your references* (see §2.5, p.12; §3.1.4, p.14; §11, p.68; §12, p.80).
20. *Check your links* (see §5.5, p.20).

21. Does your work have a *coherent structure* (see §3, p.13)?
22. *Read your work through at least twice* before handing it in. Do all the sentences make sense? Does it read well? Is it legible? Do you have *empirical and/or theoretical backup* for your opinions, claims and evaluations?
23. *Submit your work on time*, delivering it personally to the appointed person / place.

1.2 Submitting musical materials

1.2.1 Musical notation

1.2.1.1 General guidelines

In the case of most analysis and composition assignments in popular music studies, the purpose of notation is not to act as a medium for subsequent performance. Large format scores, although easier to produce, are therefore totally unnecessary and ecologically unsound, especially if they are to be duplicated for the whole class.⁶³ Therefore, please observe the following guidelines.

1. *Do not submit manuscript paper any larger than A4.*
2. *Write your notation on one side of the paper only* to facilitate photocopying and reduction.
3. Use the Music Department or the IPM photocopier to *reduce one A3 sheet or two A4 sheets of manuscript paper to one A4 sheet* (from A3 to A4R – 70%, see §1.2.1.3, p.7). If your notation is very large, it may be advisable to reduce your score twice.

1.2.1.2 Manuscript paper originals

For your original notation on manuscript paper, use either *dark pencil* (HB is too light) or, preferably, *black pen*. Never use light (HB or harder) pencil or coloured pens. Blue ballpoint photocopies very badly. Best notation results are obtained by using notation software.

1.2.1.3 Reducing A3 to A4

1. Lay your one A3 sheet or your two A4 originals side by side, face down on the photocopier's glass.
2. Ensure that the photocopier registers the original(s) as A3 size.
3. Ensure that the A4R paper tray is correctly inserted in the right-hand end of the photocopier and that the tray contains enough A4 paper.
4. Press the copy paper button so that the A4R diode is lit.
5. Ensure that the photocopier's magnification/reduction display shows the numeral 70. If it does not, press the manual/automatic toggle button.
6. Press the usual copy button.

1.2.2 Recorded materials

If your assignment requires submission of material stored on audio cassette, DAT, MiniDisc, video, diskette, etc., please remember the following.

63. Assignments are often taken home for marking. Some are sent to external examiners. A3 format makes carrying and sending unnecessarily complicated and expensive.

1. Ensure that *your name and a description of the work are visible and legible* on both the medium and on its cover.
2. Do not submit cassettes (DAT, audiocassette or video) or MiniDiscs without a cover.
3. Do not submit a diskette without its envelope.

1.2.2.1 *Submitting an audiocassette or a video*

Remember that video and audio cassette counters vary notoriously from one machine to another and that the cassette you submit may well not be played on a machine sporting a real time counter. For these reasons, please proceed as follows:

1. If the material to be perused is not at the start of the A side of the submitted cassette or if it is not at the start of the submitted video, *cue the cassette to the appropriate starting point*.
2. If submitting a video or audiocassette which contains more than one item to be watched and/or heard, and if those items are not next to each other on the cassette, either (i) rerecord the items so that they are arranged sequentially one after the other, or (ii) submit the items cued up on separate (video) cassettes.
3. On the cassette's inlay, or on a separate piece of paper safely attached to the cassette (or its box), write out a clear list of the cassette's contents.

When editing an audio cassette containing short excerpts of longer pieces of music, please remember the following points:

1. If you are recording over previously recorded sound, first wipe enough of the tape clean (by recording at zero input volume) so that pauses between the new examples you intend to record will not be bugged by loud 'blips' of sound from previous recordings.
2. Always fade out the recording volume (unless you are recording the end of a piece) at the end of each excerpt. It is also sometimes advisable to fade in examples (unless you are including the start of a piece or starting to record after a complete pause).
3. It is very difficult to 'splice' one excerpt into another on a standard audio cassette recorder. However, if you need to attempt a direct splice, remember to (i) have the record, play and pause buttons depressed well in advance; (ii) to press, but not to let go of, the pause button *before* the 'splice point' arrives; (iii) to let go of the pause button a split second *before* the 'splice point'. It also helps if, before attempting the splice, you take the cassette out of the machine and wind the tape back a millimeter or so.

1.2.3 *Use of computer*

You are strongly advised to use a computer for your (verbal) written work for the following reasons:

1. Computers are virtually everywhere and basic computer skills essential in many jobs.
2. You do not need to photocopy your text. It remains on the computer's hard disk. You need only backup to diskette — a matter of seconds.
3. You can correct and alter your text without using rubbers, TipEx, etc.
4. All word processing and desktop publishing packages come with a spell check, so you need not delve into your dictionary so often.
5. You can lay out your text in a professional manner, use italics, indents, margins,

columns, paragraph formats, different fonts, etc. You can even import image files (e.g. notation, drawings) into your text file.

6. Text produced using a word processing or desktop publishing package is much easier to read than handwritten text.
7. For further details on computer availability on campus, see separate handout.

2 *Planning a dissertation*

Although this section deals with fundamental issues in writing a dissertation, many parts of this section are also relevant to the writing of longer essays. Some parts are even applicable to the writing of normal essays.

2.1 *Initial questions*

Before you start your work in earnest you should have a reasonably clear idea of what you want to say. At this stage, the best questions to ask are:

1. What are the most important points to put across and why are those points important?
2. What is wrong with the world that writing this assignment could help set right? Are the main points you want to raise generally ignored and neglected or is the whole issue misrepresented and misunderstood? Are there conflicting accounts or views of your topic that need to be sorted out?
3. What has already been said or written about the subject that might be useful? What existing facts, figures, ideas, theories and methods could help you write about the topic?
4. Within the parameters of the assignment, how much of what you want to put across is it realistic to research and to present in written form?
5. What methods of gathering data and opinions are you going to use?
6. What kind of theoretical framework are you going to use to discuss and evaluate the facts and opinions you present?

2.2 *Problematisation*

If you try answering the six questions, listed above, before you start your work in earnest, you will be able to formulate a clear *problematisation* of the issues you want to raise. This means that you tell the reader why you are writing about your topic by identifying a set of contradictions or an issue of contention that needs to be resolved. Like a murder story, which by definition needs an initial murder to be cleared up, a good essay or a good piece of research needs the *clear presentation of a problem to be solved*.

Problematisations in popular music studies dissertations tend to be of the following types:

- ◆ Particular artists or musical practices are demonstrably important or influential but have been (also demonstrably) neglected, trivialised or falsified by either academe, the press, the media or the music business. Therefore these artists or musical practices need to be (re-)assessed.
- ◆ Particular areas of popular music have been studied from some angles and not from others, such studies painting an incomplete or false picture of the area in question. Therefore the picture needs methodological improvement, completion or correction.

- ♦ There is a demonstrable need for information (e.g. empirical, biographical, bibliographical, anthropological, musicological, historical) about a particular area of popular music and existing knowledge on the topic is demonstrably either false, unsystematised or incomplete. Therefore such information needs to be gathered, systematised and evaluated.

In other words, problematisation involves:

- ♦ demonstrating the existence of a problem, even if – or especially if – the issue is not generally regarded *as* a problem;
- ♦ accounting for why the problem needs to be solved;
- ♦ contextualising the problem epistemologically and ideologically, i.e. how it relates to current world views, theories, notions and approaches both inside and outside the discipline of popular music studies.

A good way of starting your problematisation section is to use concrete examples of the main contradiction you intend to resolve in your work and then to discuss the epistemological underpinnings of that contradiction.⁶⁴

2.3 Hypothesis

Trying to answer the six questions will also help you form a clear hypothesis, i.e. *an intelligent hunch about how the problem can be solved*. As with the murder investigation, this should lead you to suspect certain progressions of cause and effect as more likely than others and to formulate the best methods for answering the questions raised. Hypotheses may not be totally verifiable or falsifiable but they should always be fully discussed in such terms.

2.4 Existing body of knowledge

As with murder cases, academic problems and their solutions also have precedents: i.e. other people have almost certainly dealt with similar questions previously. They may even have dealt with similar questions in a similar way. It is for this reason worth checking who has said or written what on topics similar to yours. Standard reference works can be a useful starting point here, as can keyword searches in computerised bibliographies (e.g. at the main library) or via the Internet. Even your supervisor or course tutor may be able to help.

This exercise in checking the existing body of knowledge in relation to your topic is motivated by the following considerations:

1. it makes those that read or hear about your work aware of an existing body of knowledge that may interest them considerably;
2. it can help you find facts, figures, ideas, theories and methods that may be useful in your work, thus saving you from having to reinvent the wheel and from having to work hard at something that someone else has already covered;
3. it gives proof of scholarly honesty: it is unethical to steal ideas from someone else and make it look as if they were your own.

64. *Epistemology* (επιστημη = 'knowledge, understanding') means 'the theory of knowledge, esp. with regard to its methods and validation'. 'Epistemological underpinning' means supporting your arguments for identifying the contradiction and for the methods with which you hope to solve the problem.

2.5 *Keeping tabs on references*

As you read other people's work or glean information and ideas from interviews, questionnaires, broadcasts, recordings, etc., it is important to *note carefully all the necessary reference details* (see §11, p.68; §12, p.80). Omitting this chore usually means an inordinate amount of extra work in the final stages of the essay or dissertation because it becomes necessary a second time to find all the books, journals, records, etc. you had access to earlier on anyhow. With interviews, broadcasts, newspapers and rented videos, such omission is particularly difficult to rectify: questions like 'when was it I interviewed such and such a person?', 'what date was that programme on which channel?', 'on what page of which issue of that newspaper did I find that report?' or 'what was the year, company and number of that video which is now deleted from rental circulation?' can be hard to answer!

2.6 *Defining terms*

It is important that you clarify the meaning of certain terms from the outset. Some may be highly specialist or consist of abbreviations that just need a little initial explanation. Others, usually more well-known terms, can be problematic. Working definitions, specific usage of terms, etc. are discussed under §5.2, p.15.

3 Structuring your written work

Although this section deals primarily with dissertation writing, many parts of this section are also relevant to the writing of essays and assignments.

3.1 *Beginning - middle - end - appendices*

A well-structured piece of writing is much easier to read than one whose thoughts and descriptions wander all over the place. One simple rule is to decide what in your written work constitutes the beginning (or introduction), the middle (the 'meat' of the work) and the end (or conclusion). You will also need to decide what information belongs in the main body of text and what should appear in an appendix.

3.1.1 *Beginning*

The introduction should present the following:

1. the *problematisation* (see §2.2, p.10), so that the reader can understand what the main issues are and why the essay or dissertation has been written;
2. an account of the work's *aim and structure*, so that the reader is orientated from the outset as to how and in what sequence of events the subject is to be tackled;⁶⁵
3. *definitions* of neologisms or of terms used in a special way (see §5.2, p.15);
4. an account of *how and why the topic has been restricted* to make it manageable within parameters operative for the assignment;
5. an account of the *existing body of knowledge* relating to the topic (see §2.5, p.12);
6. *hypotheses* (see §2.3, p.11) to be tested and methods to be used in the rest of the work.

It is not essential that points 1-6 be presented in the above order, but it is often logical for the aim to arise out of the problematisation.

3.1.2 *Middle*

The middle should contain the *main substance of the work*. What constitutes that substance will vary, according to your topic and its aims, from analytical or theoretical discourse to the presentation, description and discussion of empirical materials. It is important here to draw up a clear order of presentation so that both description and discussion follow a coherent and comprehensible pattern.

3.1.3 *End*

The final section of your main text should contain your *conclusions* — a brief summary of your *findings, evaluations and recommendations*. The end may also contain a *future research need statement*, i.e. an account of what still needs to be discussed and researched.

65. It is advisable to leave this initial section until last when writing draft versions because it has to include information which may not have been finalised until you have practically finished writing the rest of the essay or dissertation

3.1.4 *Appendices*

Appendices are usually presented in the following order.

1. Endnotes (see §11.1, p.68; §12.1, p.80);
2. Bibliography (see §11.2, p.69; §12.2, p.80)
3. List of Musical References (see §11.3, p.74; §12.3, p.81);
4. List of Audiovisual References (see §11.4, p.77; §12.4, p.82);
5. List of interviews, certain graphs, tables, illustrations, etc. (see §11.5, p.79; §12.5, p.82);
6. Index.

Please note that the number and type of appendices necessary will vary considerably according to the subject matter and academic level of your assignment.

4 *Order of writing*

Before you start on your *final* write-up , it is advisable to have the following already written down in some form:

1. general structure of the essay, including a list of sections or a provisional table of contents;
2. problematisation and hypotheses;
3. quotations and references;
4. all empirical and other source materials;
5. large portions of the middle section.

The reason for this suggested order of working is that *it is much easier to write the final version of both the introduction and the conclusions if the middle section, containing the main substance of your work, is more or less complete beforehand.* This way of producing the final write-up may seem easier for students using word processors than for those typing or handwriting their work. However, there is nothing that prohibits typists and handwriters from leaving the last page of their introductions partially blank, provided that all pages are numbered in correct sequence.

5 *Style and comprehensibility*

This section applies equally to all types of written work.

5.1 *General*

The whole point of writing an essay or dissertation is to present ideas, accounts and arguments that will *interest and convince the reader*. If you wish to achieve this aim, your text must be *clearly presented and comprehensible*. Although it may be hard work reading unnecessarily difficult words or long sentences, comprehensibility is far less likely to be impaired by these factors than by the following:

- ♦ slovenly use of words
- ♦ poor sentence construction
- ♦ lack of overall structure
- ♦ unsatisfactory links between sentences, paragraphs and sections
- ♦ impersonal pronouns without referents
- ♦ incorrect punctuation and spelling
- ♦ conclusions and opinions presented before arguments substantiating them
- ♦ opinions, judgements and interpretations presented as if they were facts
- ♦ unclear distinction between your own ideas/text and those of others

5.2 *Definitions*

- ☑ The reader reads your text, not your mind.

There are two type of obstacles to comprehension caused by lack of verbal definition in essays and dissertations: unknown concepts and ambiguous concepts.

- ♦ *Unknown concepts* include technical terms, abbreviations, names, etc. with which intelligent readers interested in the serious study of popular music cannot be reasonably expected to be sufficiently familiar in order to understand your text.
- ♦ *Ambiguous concepts* are those open to differences in interpretation between reader and writer, as well as between different readers of your text.

Both sorts of concept require some kind of explanation. Absolute definitions (those covering all possible meanings in all popular music study contexts) are not necessary. All that is required is either a *working definition*, i.e. the sense in which you will be using the term in the work you submit, or a *delimitation*, i.e. the particular or restricted meaning you are applying to the term in question.

5.2.1 *Unknown concepts*

5.2.1.1 *Unusual abbreviations*

Obviously, you do not need to spell out the meaning of abbreviations like *CD*, *DJ* or *BBC*. However, the abbreviated names of less well-known entities may well need explanation, as do abbreviations you invent yourself.⁶⁶ If you plan to use several recurrent abbreviations of this type, it is worth providing the reader with a list of abbreviations amongst your appendices. (See also §6.2.2, p.29; §7, p.48).

5.2.1.2 *Technical terms*

You may be highly familiar with certain technical terms of which intelligent popular music readers may well be totally ignorant. For example, are you sure they will know what an *Aphex exciter* is and; what its effects are? If not, explain or at least let readers know where they can look up its meaning.⁶⁷

5.2.1.3 *Unknown names 'in the know'*

Most people are popular music specialists in the sense that they will know details of particular artists, venues, scenes, labels, chord sequences, instruments, etc. so well that they will expect everyone else to be equally interested and initiated. To readers who do not subscribe to fanzine *X*, who have no idea what music is played at venue *Y*, or of what goes on there, to those who may have heard of band *Z* but who only have the vaguest of notions as to how they actually sound, let alone what topics their lyrics deal with or who buys their records, such 'names in the know' will be relatively meaningless. Therefore, if you refer to such names, provide some sort of explanation, at least in a footnote, unless the significance of the name in question is clear from the context.

5.2.2 *Ambiguous terms*

5.2.2.1 *Very broad terms*

- ☑ Some seemingly obvious terms may need defining.

If your work is of a theoretical or methodological character, you may be obliged to give readers a clear idea of what you mean by quite broad terms in general usage. However, if, for example, it were necessary to discuss the meanings of *popular*, *music*, and *popular music*, you would not need to concoct your own definitions: you could refer to (or quote from) existing attempts to explain the terms, and reshape those explanations to fit the requirements of your work. Other, less vastly general terms that you may be using in a specific way and which recur in your text may also require definition in a similar manner.

5.2.2.2 *Genres and styles*⁶⁸

- ☑ Some genre and style names may need defining.

The next sentence raises at least ten questions.

- ❓ The sound of grunge is less poppy than indie, which has more of a rock feel to it.

1. Are you sure the reader thinks that *grunge* and *indie* denote the same sounds as you think they do?

66. For example, although I coined the concept *IOCM* (= interobjective comparison material) in 1979, just in order to save space, I still have to spell it out the first time I use it in a new text.

67. See R Bargary: *The Billboard Guide to Home Recording*. Billboard, New York, 1990. See also R A Penfold: *Practical MIDI Handbook*, 2nd edition. PC Publishing, Tonbridge, 1990.

68. For rules about capitalisation of genre names, see §6.9.6, p.42.

2. Can *grunge* or *indie* be defined as a sound or set of musical practices at all?
3. Does either *grunge* or *indie* denote music sharing its own common denominators of lyrical content, or are they labels given to music played by certain types of artists with certain visual, sartorial and behavioural traits in common? In other words, are the terms generic or stylistic labels?
4. Do the labels refer to the status of each genre's artists, fans or production processes in relation to the music industry (if so, in which part(s) of which nation(s) of the world)?
5. If the labels are generic rather than stylistic, i.e. if they cannot be shown to refer primarily to common characteristics of musical structure, how can they reasonably be used as denotative of sound?
6. Is *poppy* (not the red flower) a word in the English language? No!
7. What does *poppy* mean, if not denoting the homonymous flower?
8. If *poppy* means 'like pop music', what, then, is meant by *pop*? Are you sure you know yourself and do your readers know what *pop* means in the same way as you (think you) do?
9. In which sense (of many) is the word *rock* being used?
10. What is a *feel* in this context?

The best way of dealing with these obvious problems is to state quite clearly at the outset what you mean by *grunge* and *indie* and to define these terms generically or stylistically. Similarly, if you intend to set up a dichotomy between *rock* and *pop*, it would be helpful for the reader to know, at least approximately, where you think the dividing line goes between the two. In addition, if you intend to use the word *poppy* as an adjective meaning 'like pop', then you would be well advised to state this the first time you use it, for example, in a footnote (see §11.1, p.68).

5.2.2.3 *Rock and rock 'n' roll*

Each of the three labels *rock*, *rock 'n' roll*, and *rock and roll* can have its own meaning, distinct from the other two. If you are using any of these terms, ensure that the reader knows what you mean by each of them.

5.2.2.4 *Sounds, feels, beats*

- ☑ What do you mean by *sound*, *feel* and *beat*?

Questions 2 and 10 under 5.2.2.2, above, raise the issues of *sound* and *feel*. *Beat* belongs to the same category of totally ambiguous concepts that almost everyone in popular music studies sees fit to use uncritically. This problem is discussed in the IPM handout *Introductory Notes to Popular Music Semiotics*.

5.2.2.5 *Ethnocentric genre names*

- ☑ The USA and the UK are not the only popular music nations.

Some genre and style names mean different things in different parts of the world. For example, although the tango is highly popular in Finland, as well as in Brazil and Argentina, all three nationally defined sets of tango practices are quite different musically, choreographically and in terms of social function. Similarly, it is as misleading to talk about *African music* as it is silly to refer to *European music* as if it were all one and the same thing.⁶⁹ Please be precise about which music you mean.

Another ethnocentric, specifically Anglocentric, problem of genre definitions concerns the word *country*. Since Bosnia, China, Chile, the USA and many other nations all have

country music in the sense of music originating in rural rather than urban areas, it is ethnocentric to assume that *country music* automatically means the musical practices of a particular part of the population originally associated with a particular region of a particular nation (the rural white working class in certain parts of the US South). If you mean that particular type of country music, use the term *Country* (with a capital c). For further problems of ethnocentricity in English-language writing on popular music, see §6.9.6, p.42; §7.2.3, p.48.

5.3 *Opinion and interpretation*

5.3.1 *Evaluations and opinions*

- ☑ Distinguish between fact and opinion.

There is nothing wrong with stating your own opinions or evaluations. In fact, your opinions and values are essential to the understanding of your written work. However, it is quite another matter to state opinions as if they were irrefutable fact or to slip them into your text, often in the form of a value-ridden adjective or adverb, as though there could be no other view of the issue than your own. Consider the following statement, for example.

✖ This style exhibits the same bombastic self-importance as most 1970's rock.

This sentence assumes that your readers, or at least the few fellow anti-rockheads you really care about, all agree that most rock produced in the 1970s was bombastic and self-important. The point here is that the idea of a piece of academic writing is not to preach to a small, already converted readership, but to convince others outside your own personal community of taste that what you are trying to communicate is valid, reasonable and important.⁷⁰ Therefore, swashbuckling value judgements are more liable to act like a red rag to a bull and to totally dissuade self-respecting readers from taking your text seriously. Personally, I would probably put a red ring round 'bombastic' and 'self importance'. I would also scribble 'who says?' in the margin, not because I do not think there is any validity at all in the opinion but for three more serious reasons: (i) you have made a contentious opinion sound like an absolute statement of fact; (ii) you haven't stated whose opinion it is; (iii) you haven't even proved that a majority of any given population thinks that the statement is true. All of this is fine if you are working as a pop journalist and if you think your job is to be trendy and annoy people. Otherwise, unless you have clearly shown that most 1970s rock was in fact considered bombastic and self-important by the vast majority of a specified population, or unless you clarify whose opinion you are expressing, the statement is unacceptable in an essay or dissertation. Just imagine readers who (unlike myself) adore Elton John or The Stones after *Sticky Fingers*. Even worse, imagine readers (like myself) who thoroughly enjoy the music of artists such as Lynyrd Skynyrd and AC/DC. This respect of readers' tastes and opinions, whether you agree with them or not, means that you have to be very pre-

69. *African music* includes not only polyrhythms from the savanna areas of West Africa but also chants in the Ethiopian Coptic church, the music of South African townships, dance orchestras in Cairo night clubs, songs of the Khoi-San people of the Kalahari desert and a whole host of other diverse musics. In the same way, European music includes Balkan bagpipes as well as Beethoven quartets, Supergrass as well as flamenco, etc.

70. This problem of assuming readers belong to the same pop coterie and share the same aesthetic prejudices as the author is particularly common among British writers who are also avid readers of trendy tribal periodicals like the *NME*, *Q* or *The Face*.

cise about whose opinion (e.g. your own) you are stating and about what is being praised or criticised.

In short, hearty value judgements and swashbuckling invective combined with intellectual laziness may have its place in certain types of journalism and political propaganda, but such scribal sleight of hand is counterproductive when writing for readers who hopefully see themselves as critical, intelligent and independent human-beings.

5.3.2 *Hypothesis, argument, conclusion*

- ☑ Don't jump to or start with conclusions.

Since the whole idea of writing should ideally be to convince the reader that what you say is right and true, you should ideally state your questions and hypotheses first, then your evidence (both for and against), waiting until the end before putting forward your evaluations and conclusions. It is in other words both illogical and bad tactics to present conclusions and evaluations before evidence and arguments substantiating those conclusions and evaluations. The order of presentation (though not necessarily of initial writing) for each section of your text, as well as for the work as a whole, should, as stated earlier, be (i) question or problem, (ii) evidence and discussion, (iii) conclusions. If you start (a section of) your work with an unsubstantiated opinion or questionable statement, even though you go on to convincingly document the validity of that point of view, you will rub the reader up the wrong way and spoil your chances of getting your message across.

5.3.3 *Interpretative evaluations of musical meaning*

- ☑ Your interpretation of the music is not necessarily everyone's.

Similar difficulties arise when referring to the perceived connotative qualities of particular styles or pieces of music, even if no value judgement is intended. For example, there is no certainty that readers will automatically agree with you that the music you are describing as 'ethereal' or 'rough' is in their experience ethereal or rough, unless, of course, those words, or similar descriptors, are generally and explicitly applied to the music in question. In cases like this you have to resort to one of three strategies: (i) provide intersubjective evidence that the majority of a given population do in fact hear the music as ethereal or rough; (ii) provide a short hermeneutic or semiotic discussion, using musematic analysis; (iii) make it clear that the descriptive words involved are no more than your own personal perception of the music's character. For more information on this problem, see handout *Introductory Notes to the Semiotics of Popular Music*.

5.4 *Headings and subheadings*

Once you have decided how to structure your written work, it is important that you make it perfectly clear to the reader where one section ends and another starts. Headings and subheadings are a useful tool in this quest for comprehensibility and structuring. They can be inserted at points in your writing where there is a clear change of topic or approach. (See also §10.2.1, p.66).

5.5 *Links*

5.5.1 *General*

- ☑ Let the reader know where you are in your account.

Once your work is structured into its sections with their headings, it is important that the reader be notified as to how contiguous sections are linked. To put it in the form of a simple question, does what we are about to read relate to what has just preceded it in a 'more-of-the-same-thing' way or is it a question of 'and-now-for-something-different'? If the latter is true, it helps the reader to know why the text veers off in another direction. If the former is true, readers will probably find your text easier if you tell them which kind of 'more-of-the-same-thing' relationship you intend. For example, is what you are about to write another illustration of the same thing (e.g. 'Another example of this tendency is' ...) or yet another example or the final example. Your text should not read like avant-garde poetry, trendy pop journalism, loose chat or a spontaneous stream of consciousness.

It is therefore good practice to end each section with a sentence or two summarising what you have just written and pointing towards what comes next. You can also link back to the previous section when starting on a new tack. This is quite helpful to the reader because text flow is visibly interrupted at paragraph changes and at the start of a new section. Once again, the question to ask is 'how does what I'm about to write now relate to what came just before and to what comes next?'

5.5.2 *Links of contrast*

If what you are about to write is in contrast or opposition to what preceded it, or if the new sentence presents a counter-argument to or a different side of whatever came just before, comprehension can be facilitated by starting the new sentence with such words or phrases as:

However, ...
 Nevertheless, ...
 Despite [the last statement], ...
 Even though [what I just wrote may be true in one way], ...
 Even if ... [previous statement], this does not mean that ...
 Although [what you just read might sound fine], ...
 Nevertheless, ...
 This does not mean to say that ...
 On the other hand, ...
 Conversely, ...
 Now, this seems to imply that ... [but it doesn't really because ...]
 One objection to this idea is that ..., another that ...

5.5.3 *Links of similarity, complementarity and additionality*

On the other hand, if you are piling on the arguments or evidence and if what you are about to write treads the same basic path as whatever immediately preceded it, you can always clarify this relationship of complementarity or additionality between sentences or paragraphs by using such words or phrases as:

Moreover, ...
 In addition to ..., ...
 Over and above ..., ...
 Furthermore, ...
 (Yet) Another example of ... [is] ...

Apart from ... [previous statement(s)], ... [similar statement]
 A similar ... [e.g. tendency/argument/question] ...
 Similar ... [e.g. chord progressions/notions/issues] ...
 Similarly, ...
 By the same token, ...
 In the same way as ..., ...

5.5.4 *Links of summary*

If what you are about to write sums up or expresses in a different way what you have just written, it can be useful to start a sentence with words or phrases like:

This means that ...
 In this way, ...
 In short, ...
 In brief, ...
 In other words, ...
 Therefore, ...
 Thus, ...
 It should therefore be clear from ... that ...
 From the ... [e.g. account/discussion] presented so far, ...
 As the account presented above shows, ...

5.5.5 *Numbered links*

Another aid to comprehension and easy reading is to count the number of issues or examples you are about to raise in the (next section of your) text and to insert a sentence before you start that multiple account, saying something like *The problem can be approached in three ways* or *This tendency can be illustrated using the following six examples*. Then follows the actual enumerative text in which you let readers know how far the count has reached:

The first way of approaching this problem is to ...
 The third approach to the same problem attempts to ...
 The sixth and final example shows how ...

If you are presenting a series of short arguments, each of these can be enumerated with adverbial markers, e.g:

There are three problems with this approach. Firstly, the author ignores the fact that ... Secondly, there is an intrinsic contradiction between ... Thirdly, the empirical evidence presented above clearly shows ...

Another way of enumerating short points in your text is to insert numerals (either lower case Roman or standard Arabic) between brackets at the start of each point.

There are three problems with this approach: (i) the author ignores the fact that ...; (ii) there is an intrinsic contradiction between ...; (iii) the empirical evidence presented above clearly shows ...

If the points are longer or in need of particular emphasis, you can lay them out as a list:

The three main problems with Author X's approach can be summarised as follows:

1. X ignores the fact that ...
2. There is an intrinsic contradiction between ...
3. The empirical evidence presented above clearly shows ...

5.5.6 *Internal cross-reference links*

As the writer of your essay or dissertation, you will have spent far more time with your work than anyone reading it. You also know your own thoughts and intentions with what you have written far better than any reader. However, do not expect readers to double as your mind readers. One way to avoid this problem of communication is to provide the reader with references within your work. Obviously, a long work will need much more internal cross-referencing than a short assignment.

5.5.6.1 *Linking backwards*

Comprehension can be facilitated by referring back to statements you have already made in the same text. In the next example, you (the writer) have assumed that the reader will have remembered that you demonstrated the falsehood of a particular statement eight pages earlier.

Nevertheless, it is often said that music is universal language.
Since this statement is false, it will be necessary to ...

The reader stops and thinks 'just a minute, I don't agree with that at all!' The problem could have easily been avoided if you had written as follows.

Nevertheless, music is still often characterised as a universal language. The problem here is, as I have already shown (pp. x-y), that music cannot be regarded as either universal or a language. Therefore, it will be necessary to ...

5.5.6.2 *Linking forwards*

Sometimes you may need to refer briefly to something that you have not yet discussed in full. For example, if you are discussing a point using arguments or findings from later on in your account and it is not clear that those matters will in fact be dealt with, readers may either become confused or start asking themselves how you can be so bold when what you claim has yet to be proved. The following refutation of 'common sense' is, for example, unacceptable.

It is often said that music is universal language. Since this statement is completely false, it will be necessary to ...

Who says the statement is completely false? Maybe readers think it is absolutely true. If you intend to prove the statement as false later on in your text, the problem is easily overcome by writing something along the following lines.

It is often said that music is a universal language. However, since, as will become evident from the subsequent discussion, it is impossible to regard music as a language in the strict sense of the term or as universal in any sense, it will instead be necessary to ...

5.5.7 *Other link words and phrases*

Link words and phrases can be divided into seven main semantic categories:

1. *causal*, e.g. *because, since, due to, on account of, owing to, by virtue of*;
2. *consequential or intentional*, e.g. (i) *therefore, thus, hence, consequently, this means that, in other words, this implies that, in consequence, of course, naturally, from ... it follows that ..., with the result that, by consequence, as a result, so ... that*; (ii) *so that, so as to, in order to, with the intention of, with the [sole] purpose of*;
3. *conditional or exclusive*, e.g. *if, although, even if, even though, in the event of, in case, in cases where, in the case of, provisionally, conditionally, on condition that, pro-*

vided [that], given [that], with the reservation that, except if, except when, except for, with the exception(s) of, unless;

4. *contradictory, e.g. however, nevertheless, despite, in spite of, this does not mean to say that, notwithstanding, on the other hand, while, whereas, not ... but ..., conversely; (+ although, etc., see 3, above)*
5. *complementary or additional, e.g. moreover, in addition to, over and above, furthermore, even more ... [is] ..., another example [is/being], yet another ..., not only ... but also, apart from ..., if ... [then also] ..., similarly, in a similar way, in the same way, by the same token, reciprocally;*
6. *referential, e.g. as demonstrated earlier, as we have seen, as described above, it is clear from this discussion that..., as documented by author X, as author Y has observed, as I hope to show later on, as will become evident from later chapters;*
7. *final or conclusive, e.g. finally, in conclusion, by way of summary, summing up ..., in short, in brief, in other words, in simple terms, put simply, expressed briefly, by way of conclusion, therefore, thus, hence, this means to say that, this implies that.*

All these words and expressions are reasonably precise in their denotation of how consecutive statements, sentences and paragraphs can be interlinked.

5.5.8 *Avoiding 'And', 'But' and 'So'*

It is unwise to start sentences with 'And' or 'So' since these words are unable to establish a precise relationship between the new sentence or paragraph in construction and whatever preceded it (see §5.6.1, p.25).

5.6 Sentence construction

- ☑ Write readable sentences. Read everything you write out loud before you submit it. Never make readers guess what you mean!

Badly constructed sentences are the most common cause of confusion, ambiguity and irritation.

- ☹ So Malice and Wham (1999:144) think that record production is an industrial process and take TakkiTrax as an example because there's the way they market acts and songs and their double dealings in the music business but all the same there's a lot of work goes into all their songs and the reviews they get are all really good.

The four serious problems of comprehension in this sentence are as follows.

- ♦ It states that the authors (Malice and Wham) are those citing TakkiTrax as an example, whereas the essay writer probably meant that readers should consider TakkiTrax as an example of record production as an industrial process.
- ♦ It states that Malice and Wham (plural, 'they') are marketing acts and songs. The reader should not have to waste time working out you don't mean that!
- ♦ It appears to say that Malice and Wham (or perhaps, judging from the context, TakkiTrax) are marketing double dealings. The reader does not want have to work out what you really meant to write!
- ♦ It suggests that either Malice and Wham or TakkiTrax (once again depending on the context) put a lot of work into the reviews they get.

Perusing the sentence several times — an unnecessary and annoying task for any reader, let alone for your marker or examiner — , it sometimes becomes clear that whoever wrote the sentence did not manage to write what they really meant to. The reasons behind the clumsiness of the sentence are (i) bad punctuation (see §6, p.28); (ii) ambiguous pronominal referencing (see §5.7, p.26), (iii) abominable sentence construction, the main problem being too many simple conjunctions ('and' and 'but') giving rise to no less than five (5) separate main verbs.

- ☑ An ideal sentence contains only one (1) main verb, not two or more main verbs, and definitely not no main verb at all.⁷¹

The following sentence probably expresses whatever was originally meant by the sentence just criticised. This rewritten sentence, with its six verbs, is both comprehensible and grammatically correct because it only contains one main verb. Can you spot the single (one and only) main verb?

- ☞ Although Malice and Wham (1999:144) have argued that record production is an industrial process, there is undeniably a core element of individual craftsmanship in all songs recorded by TakkiTrax, who, despite being noted for their slick marketing and entrepreneurial dishonesty, have nevertheless produced many tracks earning them considerable critical acclaim.

The six verbs are: (i) *has been argued*, (ii) *is*, (iii) *recorded*, (iv) *being noted*, (v) *produced* and (vi) *earning*. The only main verb, however, is *is* (as in *there is unquestionably a core element*). *Is* is the main verb for five reasons. (i) ... *has been argued*... is part of the initial subordinate clause, starting with *Although*; (ii) *recorded* is a past participle (verbal adjective) qualifying *songs*; (iii) *being noted* is a present participle attached to the relative pronoun *who* (referring to *TakkiTrax*); (iv) ...*have produced*... is contained within the relative subordinate clause starting with *who*; (v) *earning* is a present participle directly attached

71. For exceptions, see §5.5.8, p.23; §5.6.1, p.25; §3, p.13; §6.6, p.34.

to *tracks* which, in its turn, is subordinate to the relative clause starting with *who* (referring to *TakkiTrax*). In other words, although the second example constitutes quite a complex sentence including six verbs, it causes no ambiguity of meaning because it is correctly constructed by virtue of its sole main verb. In short, it is not the length of a sentence that makes for difficult reading but how that sentence is constructed. If you are uncertain about main verbs, subordinate clauses, etc., read up on some English grammar or keep to short sentences.

5.6.1 'And', 'but', 'or' and 'so'

'And', 'but', 'or' and 'so' are all conjunctions enabling the writer to extend a sentence to include more than one main verb. There are, however, problems with using these conjunctions.

Compare these two sentences:

☞ TakkiTrax were noted for their slick marketing, and criticised for their unethical management methods.

✖ TakkiTrax were noted for their professional recordings and slick marketing and criticised for their unethical management methods.

Sentence (i) is clear, concise and correct, even though it contains two main verbs: 'were noted' and '(were) criticised'. Sentence (ii), however, is unsatisfactory, not so much because it contains two *ands* as because it confuses the reader by using *and* in two ways. The problem is that sentence (ii) starts by setting up a combination of characteristics for which TakkiTrax were noted (the recordings *and* the marketing), after which it uses *and* a second time, not to add to those same characteristics but to add to the ways in which TakkiTrax is described as being perceived. The sentence would have read better as

☞ TakkiTrax, noted for their professional recordings and slick marketing, were also criticised for their unethical management methods.

or as

☞ TakkiTrax were noted for their professional recordings and slick marketing but were severely criticised for their unethical management methods.

Similar observations can be made about *but*, *or* and *so*. In short, it is rarely a good idea (though not always avoidable) to have more than one *and*, *but* or *so* in the same sentence. It is also advisable to avoid starting sentences with *And*, *But*, or *So*.

So has its own set of difficulties. For example, the sentence

✖ TakkiTrax plc produced so many records so no-one else could cover their songs.

could either mean that TakkiTrax actually intended to preclude everyone else from covering the songs ('in order that') or that such preclusion was the unintentional consequence of the company's recording activities ('with the result that'). There is, however, another *so* in the sentence (*so many*). Slightly less clumsy versions of sentence's two potential meanings could have been:

☞ TakkiTrax plc produced a vast number of records in order to prevent anyone else from covering more than a fraction of their output.

☞ TakkiTrax plc produced so many records that no-one else could ever have covered all their songs.

5.7 Pronominal referencing

Pronouns are short words which replace real nouns, e.g. *I/me, you, he/him, she/her, we/us, they/them, it, this, that, which, who, whom, whose*.

One of the most common and most irritating obstacles to comprehension of written work submitted by students is inadequate or non-existent pronominal referencing. In short, what does that *it*, that *that*, that *this*, that *which*, etc. actually stand for or refer to?

5.7.1 *This and it*

- ☑ Use impersonal pronouns only if it is totally clear what the *it*, the *this*, and the *that* actually mean.

Consider the following difficulties:

- ☒ Author X says life is wonderful but Author Y says it is awful. This is difficult to discuss because ...

What does the *This* refer to? It is an indefinite pronoun without clearly stated referent. Does the *This* refer to the fact that the two authors differ in their opinion or to the matter about which they differ? Trying to work out what the writer really means is a waste of the reader's time and mental energy. To save readers the trouble of having to provide their own pronominal referents, spell them out yourself!

If you think that criticising the last example was pedantic, try this one!

- ☒ Author A describes how Author B characterises life as hard while Author C observes it in a different way. This is not true because he does not take into account that it is a problem of cultural specificity.

What is the *it* that is *a problem of cultural specificity*? Is it whether life is hard or is it the question of how Author A understands Authors B and C? What does the *This* that *is not true* actually stand for? Is it the reported fact that Author C observes *it* (whatever that 'it' is) in a different way or Author B's reported characterisation of life as hard or Author A's description of what Authors B and C have written? What is the *it* that Author C *observes in a different way*? Does he or she think that life is not hard or does Author C differ from Author A in his/her description of Author B's view of life?

Finally, which of the authors does the *he* refer to? All three authors mentioned could be male. In fact, all pronouns in the example need to be spelt out and clarified. Here are two possible interpretations:

- ☐ Author A describes the differing views of life held by Author B, whose characterisation of life is 'hard', and by Author C. Author A's description is, however, somewhat dubious because he/she does not consider the possibility that differing views of life may well be a question of cultural specificity.
- ☐ Author A describes how Author B characterises life as hard while Author C describes B's outlook on life quite differently. Author C is, however, mistaken, since he/she does not account for questions of cultural specificity in Author B's background.

5.7.2 Which and that

☑ Watch out for false or ambiguous antecedents.⁷²

☒ Author X criticised fascism which was impressive.

Whoever wrote this last sentence can logically only mean two things: (i) that Author X criticised fascism, a political phenomenon which the writer clearly thinks was impressive; (ii) that Author X criticised fascism only when it was impressive, avoiding such critique when fascism was not impressive. The sentence *cannot* mean that Author X's critique of fascism was impressive because *fascism* immediately precedes *which* and is therefore the latter's antecedent. *Criticised* is a verb, not a noun or noun phrase, and therefore cannot be antecedent to the relative pronoun *which*. If, despite these facts of syntax, the student responsible for this sentence meant to say that Author X criticised fascism and that Author X's critique of fascism was impressive, then he/she should have written:

☒ Author X's critique of fascism was impressive.

72. An antecedent is the noun or noun phrase to which a relative pronoun — *who*, *whom*, *whose*, *which*, *that* — refers.

6 Punctuation

6.1 Spacing and punctuation

6.1.1 Rules

1. There should be a *space after each full stop, comma, colon, semicolon, exclamation mark and question mark*, unless these punctuation marks occur at the end of a paragraph. There should be no space immediately before these punctuation marks.
2. There should always be a *space before each left-hand bracket and before each opening of inverted commas* (quotation marks), unless you are opening a paragraph with inverted commas or brackets.
3. There should be *no space immediately after a left bracket or opening of inverted commas and no space immediately before closing brackets or inverted commas*.
4. For purposes of clarity, it is advisable to insert a space both before and after a dash.
5. Footnote or endnote references are generally placed at the end of a sentence, after the final full stop but before the space preceding the subsequent sentence. Note references can also be placed in the same way after semicolons or, occasionally, after commas.

6.1.2 Common errors of punctuation spacing

- ✖ This ends the first sentence . This starts the next one ...
- ✖ This ends the first sentence . This starts the next one ...
- ✖ This ends the first sentence . This starts the next one ...
- ☞ This ends the first sentence. This starts the next one ...
- ✖ One, two, three, and they're off!
- ✖ One , two , three , and they're off!
- ☞ One, two, three, and they're off!
- ✖ Tagg(1999) states: "transcribing is fun" (although I don't think so).
- ☞ Tagg (1999) states: 'transcribing is fun' (although I don't think so) .
- ✖ Some authors ¹think that x is good, while others think y is better².
- ☞ Some authors think that x is good,¹ while others think y is better.²

6.2 Full stops [.]

See also §7.1, p.48 - §7.3.

6.2.1 Ending a sentence

- ☑ All sentences end with a full stop unless they end with a question mark, exclamation mark or elipsis (§6.2.3, p.29).

6.2.2 *Abbreviation markers*

Full stops are also used to mark certain types of abbreviation (see §7.2.1, p.48). If a sentence ends with such an abbreviation (e.g. 'etc.'), there is no need for an extra full stop:

He owned hundreds of Merseybeat singles in mint condition, including recordings by The Fourmost, The Dakotas, The Searchers, etc.

6.2.3 *Ellipsis [...]*

Three full stops in a row ('dot dot dot') constitute an ellipsis. An ellipsis (ελλειψις = 'omission', 'defect') is used to mark omitted or incomplete text. It is often used in quoted passages to denote that a citation has been abbreviated. For example, if you wanted to make your text more readable and if you wanted to quote another author's conclusions as succinctly as possible, you might need to shorten a quote like this one in the following manner:

[Original quote] 'It is clear, especially in consideration of the ideas presented over the last nine hundred pages, that Adorno was talking through his high Hegelian hat.'

[Example of text including abbreviated quote] Summing up this part of the argument, it is not unreasonable to conclude that Adorno had little idea of how popular music really works; or, as Wagg (1999: 1201) put the matter: 'It is clear' ... 'that Adorno was talking through his high Hegelian hat.'

If an ellipsis occurs at the end of a sentence, a fourth point is usually added as the full stop of the whole sentence.

6.3 *Colon [:]*

Colons are chiefly used *to separate main clauses when there is a step forward from the first to the second*, especially from introduction to main point, from general statement to example(s) (enumeration by example), from cause to effect, from exposé or premiss to conclusion:⁷³

6.3.1 *Enumeration by example*

The problem can be solved using the following two strategies: by identifying the underlying contradiction and by calculating the most likely outcome of that contradiction.

6.3.2 *Exposé to conclusion*

Privatisation of public service leads to reduced efficiency, to a deterioration in most people's sense of civic pride and identity, as well as to an increase in both crime and social expenditure: it is in fact both inhuman and economically unsound.

6.3.3 *Cause to effect*

The amount of ecstasy in circulation was terrifying: they had to close down the club.

The same meaning could have been more efficiently expressed using the following construction (see §5.6.1, p.25):

73. Explanation adapted from *The Oxford Concise Dictionary*, 9th edition (1995:1654).

The amount of ecstasy in circulation was so terrifying that they had to close down the club.

6.3.4 *Marking short quotations*

In *The Joys of Studying Pop Music at University*, Tagg (1995:22) states quite glibly: 'transcription can be fun'.

A less emphasised way of expressing the same meaning would be (see §10.2.2, p.67):

...Tagg (1995:22) glibly states that transcription can be fun.

6.4 *Semicolon [;]*

6.4.1 *Uniting closely linked sentences*

- ☑ Semicolons are mainly used like substitute full stops to mark the end of complete sentences within a string of statements that for purposes of layout or comprehension needs to be read as one single sentence.

There are three main reasons for criticising this approach: (i) it has no empirical basis whatsoever; (ii) it takes no consideration to a wealth of existing literature on the subject; (iii) it totally ignores the political, economic and musicological aspects of the problem under discussion.

During his early career, he made extensive use of stride bass techniques; later on he developed a more mellow arpeggiated style.

6.4.2 *Main division of sentences already containing commas*

A semicolon can also be useful for similar reasons (making a multiple sentence look like one single sentence), especially before a 'but'. Although a comma would also have been possible in the same position, a semicolon makes the sentence slightly easier to read on account of the two commas earlier in the same sentence.

Although their philosophical background was populist in the extreme, they nevertheless propagated for a holistic understanding of music, citing several sources, even the early works of Marx; but their efforts were fruitless because they applied the theory in a mechanistic and idealistic fashion.

The same point could have been put across more easily as two separate sentences.

...they propagated for a holistic understanding of music, citing several sources, even the early works of Marx. However, their efforts were fruitless because they applied the theory in a mechanistic and idealistic fashion.

6.4.3 *Stronger separation in list of items or names*

As particularly important influences on their work, it is essential to mention the Cincinnati rapper, Cool Cocoa; the managing director of EMU publishing, Kevin Cantenà; and the German synth rock band, Schwachwerk.

6.5 Commas

Commas have as many uses as there are different rules about how to use them. The *Concise Oxford Dictionary* (1995:1655) considers that *the essential role of commas 'is to give detail to the structure of sentences, especially longer ones, and make their meaning clear. Too many commas', the dictionary continues, 'can be distracting; too few can make a piece of writing difficult to read or, worse, difficult to understand.'*

6.5.1 Additionality markers

If semicolons are used to mark the end of each sentence in a series of statements that in itself constitutes a single long sentence, *commas are used to separate individual items in a series of grammatically congruent words or phrases*. Traditionally, the last item in the series is marked with an *and* or *or* and no comma. However, this practice is currently being superseded by the insertion of a comma before the final item in such series. Whichever system you opt for (comma or no comma before the final *and* or *or*), your punctuation practice should be consistent throughout the work you submit.

Note also that each individual item in the series exemplified below is both short and grammatically congruent.

6.5.1.1 Separating a string of adjectives

Most respondents found the music shoddy, tacky[,] and boring.

The government's policy was diversely characterised as immoral, unethical[,] or antisocial.

6.5.1.2 Separating a string of adverbs

The government's policy is morally, ethically, socially[,] and economically unsound.

6.5.1.3 Separating a string of short clauses

TakkiTrax plc bought the studio, ran it into the ground, fired the staff, sold off the equipment, and ended up as beneficiaries in a cleverly staged bankruptcy suit.

6.5.1.4 Comma before final 'and' or 'or'

In the previous sentence, the final comma made the sentence slightly easier to understand. It is indeed perhaps best to stick to the principle that a comma marking additionality also be placed in front of the final item in the list, just before the concluding *and* or *or*, especially when the final item contains an *and* or *or*:

Her favourite artists were Richard Clayderman, Sepultura, and Hall and Oates.

The manager's stock reply would then be one of the following: 'make up your mind', 'do or die', or 'yes or no?'

6.5.2 Marking sentence structure

6.5.2.1 Initial adverbial markers

Commas are also used to mark off certain initial adverbs or adverbial phrases, for example:

However, this does not mean to say that ...

The defendants, however, took a different view of the matter.

Moreover, no-one has been able to explain how ...

Once seated at the organ, Bach decided to pull out all the stops. Taking all the previous arguments into account and considering all the different ways in which those arguments can be applied to the matter in hand, it is not unreasonable to conclude that ...

6.5.2.2 *Initial subordinate clause markers*

If your sentence starts with a subordinate clause (like this one), that subordinate clause may end with a comma, for example:

By the time they arrived at Phoenix, Stig had died of an overdose. Although everyone had expected the lead guitarist to be targeted first, it was the drummer who was found dead in his motel toilet on that fateful day in November 1976.

While many commentators attribute Stig's death to drug abuse, others argue that the CIA had been involved since an early stage in ...

6.5.2.3 *Subordinate clause and phrase markers*

Commas are also used in pairs to mark off a subordinate clause or phrase in the middle of a sentence, for example:

The whole series of events surrounding Stig's demise, one of the most tragic episodes in rock history, still remains to be thoroughly investigated.

In the preceding sentence, *one of the most tragic episodes in rock history* constitutes the subordinate phrase to be 'comma-ed off'. It merely qualifies *Stig's demise* and if the phrase were left out, the sentence would still make sense.

In the next sentence, the subordinate clause runs from *who were previously suspected* down to *Radical Rockers* and qualifies *the CIA*. This relative clause between commas could also be left out and the sentence would still make sense. Note also that the initial adverbial phrase *According to recently published documents* ends with a comma and that the final subordinate clause, starting *whether or not*, is marked off from the main clause by a comma.

According to recently published documents, the CIA, who were previously suspected of pushing cheap cocaine to dealers working neighbourhoods frequented by the Radical Rockers, had actually been under direct orders from the Secretary of State to target all overtly anti-capitalist organisations, whether or not such organisations posed any real threat to the nation's security.

Commas can also show how a relative clause relates to its antecedent:

✘ The NME qualified the band's sound as 'less poppy' than that of indie which is far more influenced by blues-based guitar rock.

☞ The NME qualified the band's sound as 'less poppy' than that of indie, which is far more influenced by blues-based guitar rock.

Neither sentence is brilliant. However, at least the second sentence (thanks to its comma after *indie*) is reasonably clear about indie music in general being more influenced by blues-based guitar rock whereas the first sentence is ambiguous on this point. Does it mean that the band's sound is 'less poppy' than indie in general or than the particular sort of indie that shows blues-based guitar rock influences?

6.5.3 Frequent comma errors

6.5.3.1 Commas without function

- ✖ Radical Rockers, was probably one of the most progressive, organisations in the USA.
- ℳ Radical Rockers was probably one of the most progressive organisations in the USA.
- ✖ It therefore seems that artists backed by massive marketing campaigns, are often those with pretty faces and no talent.
- ℳ It therefore seems that artists backed by massive marketing campaigns are often those with pretty faces and no talent.

6.5.3.2 Missing or wrongly placed commas

The following statement is a thoroughly ambiguous start to a sentence:

- ✖ However the prosecutor tried the jury members ...

This could continue in either of the following ways:

- ℳ However, the prosecutor tried the jury members, only to discover that none of them would confess to having taken bribes.
- ℳ However the prosecutor tried, the jury members were not convinced of the defendant's guilt.

Commas would also help determine the meaning of the following sentence:

- ✖ The company started employing staff marketing folding chairs and selling CDs.

If the writer means that the company started to employ staff, at which time the same company also started to market folding chairs and to sell CDs, then the sentence should have read:

- ℳ The company started employing staff, marketing folding chairs, and selling CDs.

If, on the other hand, the writer meant that the company started to do all four things all at the same time, i.e. employing staff and marketing product and folding chairs (e.g. after a special meeting requiring extra seating) and selling CDs, then the sentence should have read:

- ℳ The company started employing staff, marketing, folding chairs, and selling CDs.

However, the same original sentence might also mean that the company employed marketing staff to do two things: fold chairs and sell CDs. In that case, it would probably have been better to write:

- ℳ The company started to employ new marketing staff whose duties included folding chairs as well as selling CDs.

6.5.3.3 Comma instead of full stop

- ☑ It is wrong to make one sentence out of two by inserting a comma:
- ✖ Stig was fond of fireworks on stage, he blew up his drumkit on many occasions.

Either keep the two sentences separate:

- ℳ Stig was fond of fireworks on stage. He blew up his drumkit on many occasions.

or, if appropriate, use a colon (see §6.3, p.29):

⌘ Stig was fond of fireworks on stage: he blew up his drumkit on many occasions.

6.5.4 *Commas in numerals*

Commas are used in numbers greater than 999 to separate thousands into groups of three digits, starting from the right, e.g. 15,185,000 (= fifteen million, one-hundred-and-eighteen thousand).

6.6 *Dash [–]*

- ☑ Dashes⁷⁴ mark the start and end of an ‘aside’. Each dash should ideally be both preceded and followed by a space.⁷⁵

Dashes (and brackets like these) should be used with discrimination. A better way of expressing this exhortation is:

Brackets – and dashes like these – should be used (or used) with discrimination.

Later that year – and this was not the first time such evidence came to light – the Flagstaff police uncovered a money laundering racket at the city’s golf club, an establishment frequently patronised by Bud Beissinger of the State Department.⁷⁶

This is the same as writing

Later that year (and this was not the first time such evidence came to light) the Flagstaff police uncovered...

If the ‘aside’ to be demarcated occurs at the end of a sentence, it has a similar function to a colon (q.v.) and should not be completed with a final dash — the full stop at the end of the sentence is quite sufficient, e.g.

If the ‘aside’ to be demarcated occurs at the end of a sentence, it has a similar function to a colon and should not be completed with a final dash — the full stop at the end of the sentence is quite sufficient.

In fact, a colon would have been better than a dash in that last sentence.

74. On IBM PC compatibles, this dash is usually referred to as an ‘Em dash’ (i.e. it occupies the same horizontal space as an upper case M). Its ASCII character number is 196, its ANSI number 0151.

75. Some house styles use dashes with space neither before nor after.

76. Note also that the final phrase, starting *an establishment* and qualifying the *golf club*, is demarcated by a comma after *golf club*.

6.7 Quotation marks ['...' / "..."]

Everything you write between quotation marks, also known as 'inverted commas', must by definition be *between* such marks. This tautology implies:

- ☑ if you open inverted commas you must also close them because readers need to know where the word or passage so demarcated both starts *and* ends.

If you are using a typewriter or computer, it is advisable to use the single quotes ['...']. As second best, you can use double quotes ["..."].

6.7.1 Marking off words uttered by someone else

The main point of inverted commas is to help readers differentiate between your words and those uttered by someone else (see §10.2.2, p.67).

6.7.2 Other uses

Inverted commas can also be used to demarcate special words or phrases belonging to one of the following categories:

6.7.2.1 Neologisms

Therefore, a minimal unit of tactile signification will be referred to as a 'hapteme'.

Their studio sound seemed more 'Abbaesque' than 'Spectorian'.

6.7.2.2 Highlighting meaning

At the start of the sixties, hardly anyone in Britain had heard of 'yoghurt' or the 'electric bass'.

As it turned out, 'postmodernism' was just another imaginary garment from the academic Emperor's empty wardrobe of concepts.

6.7.2.3 Highly colloquial or loosely defined expressions

The general consensus was to regard the record as 'cool', even though many metal fans argued that it 'sucked'.

Kevin's synth pad made a very 'woolly' sound.

6.7.2.4 Expressions used in a highly particular sense

According to Assafiev, this world view would be 'intoned' in symmetric, quaternary, and monorhythmic terms.

Zappa's 'church of the flatted fifth' is discussed in some detail.

6.7.2.5 Distanced expressions

Quotation marks can be used to mark off words whose general value and meaning you want to keep at a safe distance (or disagree with):

Some critics still prefer to think of 'classical music' in terms of 'great masterpieces' of 'eternal value', as 'pure art' created by compositorial 'geniuses' who 'transcend' class conflict. Such aesthetic elitists not only trivialise popular cultural practice: they also falsify the very tradition they claim to uphold.

6.7.3 Quotation marks and other punctuation

According to the *Concise Oxford Dictionary* (1995:1656), 'the closing quotation mark

should come after any punctuation mark which is part of the quoted matter but before any mark which is not':

They all roared 'rock and roll!'

The dictionary continues: 'punctuation dividing a sentence of quoted speech is put inside the quotation marks':

'However,' he said with great emphasis, 'that is another matter altogether.'

Quotations inside quotations are put in double inverted commas while punctuation outside the sentence of quoted speech is put outside the quotation marks:

'Have you any idea', the students asked, 'what "postmodernism" actually means?'

If you are using double quotation marks as the norm, the quotation within a quotation should be put in single quotation marks.

"Have you any idea", the students asked, "what 'postmodernism' actually means?"

6.8 Apostrophe [']

Apostrophes are used in two main ways: (i) to show that one or more letters are missing; (ii) to denote the genitive case of a noun.

6.8.1 Signalling missing letters

An easy illustration of the first use of the apostrophe is the expression *rock 'n' roll* (not *rock 'n' roll!*). *Rock 'n' roll* is short for 'rock and roll' because both the *a* and the *d* of *and* are missing. Similarly, *What'd I Say?* is short for *What Did I Say?*, i.e. the *Di* of *Did* is signalled as missing. Other common examples of this use of the apostrophe are ...*n't* (= not), ...*'ll* (= will or shall), ...*'d* (= had or would), ...*'ve* (= have), ...*'s* (= is), as in *can't*, *don't*, *didn't*, *I'll*, *they'd*, *we've*, *it's*.

Although it is perfectly OK to use nouns or noun phrases containing apostrophes, e.g. *everyone's* (see below) or *rock 'n' roll*, it is, with the exception of quoted speech, uncommon to find the apostrophed abbreviation of verbs in scholarly texts. Use *cannot* rather than *can't*, *do not* rather than *don't*, *does not* rather than *doesn't*, *they have* rather than *they've*, *ought not* rather than *oughtn't*, etc.

6.8.2 Denoting the genitive case

6.8.2.1 General rule

The general rule applicable to denotation of the genitive case is:

- ☑ An apostrophe must be inserted between a noun and its final *s* if that noun is in the singular and after the final *s* if that noun is in the plural.

The teacher was acting in the student's best interests.

This means that the teacher was acting in the interests of one particular student. The next sentence means that the teacher was acting in the interests of more than one student.

The teacher was acting in the students' best interests.

6.8.2.2 Irregular plurals

If a plural noun does not end in *s* (e.g. *children*, *people*), the apostrophe precedes the final *s*, e.g. *the children's playroom*, *most people's idea of a good time* (see also §8.3.1, p.58).

6.8.2.3 Noun ending in 's', 'x' or 'z'

If the singular form of a noun ends in an *s*, its genitive may be formed by adding an apostrophe after that *s*, e.g. *Copernicus' theory*, *Mr Jones' car*, *Jesus' disciples*, *Barthes' Mythologies*. It is also possible to write *Mr Jones's car* and probably wiser to talk about *the Jones's budgerigar* rather than *the Jones' budgerigar*. It is more usual to read *Marx's theory of labour as commodity* than (the also correct) *Marx' theory of labour as commodity*. However, *Barthes' Mythologies* remains *Barthes' Mythologies* because the final *s* of *Barthes* is unpronounced. Also, it is better to write *Berlioz' diaries* than *Berlioz's diaries*.

6.8.3 It's, its, who's, whose

The most frequent (and most frequently incorrect) use of the apostrophe signalling one or more missing letters is *it's*, which can only mean 'it is'.

- ☑ Distinguish between *it's*, meaning 'it is', and *its*, meaning 'of it'.

- ☑ There is no such thing as *its'* in the English language.
- ☑ Always distinguish between *who's*, meaning 'who is', and *whose*, meaning 'of whom'.

For other uses (and non-uses) of apostrophe, see §7, p.48, ff.

6.9 Capitalisation

6.9.1 First letter in a sentence

- ☑ The first letter in a sentence is always in upper case unless it is preceded by a numeral.⁷⁷

6.9.2 People and places

- ☑ Proper nouns are always capitalised.

Proper names (or proper nouns) are names used for persons, named groups of individuals, places, etc., e.g. *Elvis Presley, Liverpool, West Kirby, Lime Street, Toxteth, the (River) Mersey, the Irish Sea, Newcastle upon Tyne, Clacton-on-Sea, the Beatles, Gerry and the Pachelbel, the Cure, Charlie Poole and his North Carolina Ramblers, the Phantom of the Opera.*

Words within an proper name which are non-initial prepositions or articles are not capitalised. This rule applies not only to English language names (e.g. *the and the* in *Wayne Fontana and the Mindbenders*) but also to foreign names, e.g. *Peter van der Merwe, Erich von Hornbostel, Helga de la Motte-Haber, José Pinto de Carvalho, Luigi del Grosso Destreri*.⁷⁸ Nevertheless, please note that many Anglophones tend to treat *van, de, dal, del, le, la*, etc. as if they were names in their own right (*Eddie Van Halen, Stevie Van Zandt*) and that practice on this point is inconsistent even in the country of linguistic origin, e.g. *F Delalande, G de Maupassant, R Dalmonte, A dal Pozzo*, and not *de la Lande, Demaupassant, Dalpozzo* or *dal Monte*.

The rule is to write other people's names as they themselves do: Mr and Mrs *Duckham* would not wish to be called *Duck Ham*. Ensure also that you provide foreign names with their correct diacritics. For example, *Åslund* is quite a common Swedish surname but *Aslund*, pronounced quite differently, sounds insulting, a bit like calling Dr Tagg 'Dr Sagg' or the Carters 'the Farters'.⁷⁹

Note also the use of a capital letter elsewhere than at the start of a word in names like *Sean O'Keefe, Ian McDonald, Moira MacDonald, and Fiona NiDhomhnaill*.

6.9.2.1 Words deriving from people's names

- ☑ Most words deriving from people's names are capitalised.

Examples: *Taylorism, Thatcherite policies, Reaganism, Christian, Marxist, Aristotlean, Platonic, Cartesian* (from 'Descartes'). If the connection of such derivatives with their original names is slight or generally unknown, no capitalisation is necessary, especially in the case of verbs: *boycott the fascists, bowdlerise Shakespeare, Hoover the carpet*.

6.9.2.2 Words deriving from place names

- ☑ Any word designating peoples, languages or cultures that derives directly from the name of a capitalised location is also capitalised

77. An ellipsis (...) within a quoted passage may sometimes denote that the start of the sentence being cited has been left out. In such cases the first letter after the ellipsis should be in lower case if it does not belong to any of the upper case categories enumerated under §6.9.1, p.39 - §6.9.2.

78. NB. European foreign-language equivalents of 'from' or 'of [the]' that are not necessarily capitalised in surnames are: *van, van der* (Dutch, Afrikaans); *von* (German); *de, des, du, de la* (French); *de, dal, dell'*, *della, delle, de lo, degli* (Italian); *de, del, de los, de las* (Spanish); *af, av* (Swedish); *ap* (Welsh). European names starting with the definite article are, however, capitalised: *De Boer, Lacasse, Leclerc*, etc.

79. *Ås* means 'ridge' but *As* means 'carcass' or, in slang, 'pig' or 'bastard'. *A, Å and Ä* are different letters in the Swedish alphabet, as are *O* and *Ö*.

Examples: *Liverpudlian, Brazilian, Spanish, Spaniard, Scottish, Urdu, Gaelic, Celtic, Americanise.*

6.9.2.3 *Points of the compass*

Most dictionaries and grammars tend to favour capitalisation of points of the compass. This practice seems to be on the wane and we recommend that

- ☑ lower case should be used for points of the compass when they are not part of a proper noun or noun phrase.

The westerly wind blew the boat eastwards until we sighted the south coast of Western Australia. After landing, we drove due east into the rising sun, turning north after about 400 km. A southbound convoy of beer lorries was heading southwards, sending orange clouds of desert dust in flurries towards the northeast. Not long after they roared by we arrived at West Djedbanga.

However, when such words are part of a proper noun [phrase], they should be capitalised. Thus, the state of *Western Australia* (a proper place name) covers all of *western Australia* (the part of Australia lying in the west of that nation). Similarly, whereas *the Northwest, the Northeast* and *the Southeast* are all named regions of England, *north-west[ern], north-east[ern]* and *south-east[ern]* England are not.

6.9.3 *Institutions*

6.9.3.1 *Public organisations*

- ☑ Names of institutions are generally capitalised

Examples: *the Arts Council, the Department of the Environment, the Government, the House of Representatives, the University of Liverpool, the Institute of Popular Music, Rice Lane Youth Centre, the Royal Society.*

6.9.3.2 *Companies and trade marks*

- ☑ Names of companies and trade marks are usually capitalised

Examples: *Sony, Philips, Filofax, Hoover, Xerox, Ford Escort, Triumph 350 cc, Boeing 727, Fender Stratocaster, Hammond B12, Korg M1, Redneck Records, the Parlophone label, Warner Brothers.*⁸⁰

'Some proprietary terms are now conventionally spelt with a lower case initial (*baby buggy, biro, cellophane, jeep*), and this is generally true of established verbs derived from proprietary terms (*to hoover, to xerox*).'⁸¹

6.9.3.3 *Religions, laws, political parties*

- ☑ Religions, denominations, their deities and derivative words are capitalised.

Examples: *Christianity, Islam, Islamic, Islamisation, Muslim[s],*⁸² *Judaism, Catholic, Protestant, God, Allah, the Holy Spirit.*

Note that *the Methodist Church* is an institution, *the Methodist church* a building.

80. Some companies have exclusive rights on their company names, e.g. *Motown*.

81. *Concise Oxford Dictionary*, 9th edition (1995:1661).

82. Note that the term *Muhammadan[ism]* is regarded as offensive by Muslims (*Concise Oxford Dictionary*, 9th edition, 1995).

- ☑ Names of laws, acts of parliament, etc. are capitalised.

Examples: *the Poll Tax, the Criminal Justice Act, the Fifth Amendment.*

- ☑ Names of political parties are capitalised.

Examples: *the Communist Party of China, the Democratic Convention in Las Vegas, Labour under Blair, the Social Democrats.* However, please note that the same words are not capitalised if they are not part of a name:

I have always held communist views.

The Poll Tax was an insult to democratic legislation.

Surplus value relies on the exploitation of labour.

The Socialist Party is not really socialist at all.

6.9.4 English language work titles

6.9.4.1 General

- ☑ The initial word and all important words in titles of English language books, magazines, journals, newspapers, films, videos, records, radio and TV programmes, etc. must start with a capital letter.
- ☑ Articles (*a, an, the, some*), many common prepositions (e.g. *of, to, for, towards*), and conjunctions (*and, or*) are not capitalised unless they occur as first word.

Everyone has to read *Studying Popular Music* because it provides a theoretical framework for discussing books like *The Sound of the City*. However, it is obvious that Offerkeik has never read *Understanding the Real World*, let alone Middleton (1990), and totally reasonable that none of her work was accepted for publication in the *Journal for the Aesthetics and Sociology of Music*.

In his doctoral study, entitled *An Investigation of the Motives for and Realization of Music to Accompany the American Silent Film*,⁸³ Berg does not suggest that the synth 'megadrones' of *Twin Peaks* or the eerie *Twilight Zone* wailings of *Day of the Living Dead XIV*, not to mention the pan pipe trills of *The Good the Bad and the Ugly*, have anything to do with *Birth of a Nation* or *The Sound of Music*. Another question investigated on *How Do They Do That?* was why details of the band's sexual habits were all over the front page of *The News of the World*.

My favourite tracks on *Sergeant Pepper* are *Good Morning* and *A Day In The Life*.

NB. Longer prepositions included in a title may sometimes start with a capital letter, e.g. *File Under Popular* but *Musical Life in Urban Haïti under the Papa Doc Dictatorship*; *World Without End* but *How to Manage a Band without [or Without] the Hassles of Publishing*; *Making Music During Dinner* but *Musical Life in Rural Haïti during the Period 1991-95*.

6.9.4.2 Titles of articles

In the main body of text, titles of English language articles may be capitalised as works (see §6.9.4§6.9.4, p.41). However, there is a growing tendency to write titles of articles as if they were normal sentences (see §6.10, p.44; §11.2, p.69; §12.2, p.80).

83. Of course, if you are using British spelling and writing *realisation* in your own text, it is perfectly legitimate to use North American spelling (e.g. *realization*) in titles and quotations of North American origin.

6.9.4.3 Music titles

Every word (including *of, the, a, an, for, to*) in an individual English language popular song title tends to be capitalised. Such song titles are also italicised in the main body of text (see §6.10, p.44; §11.3, p.74).

6.9.5 Foreign language titles

Foreign language titles should be rendered according to the orthography of the language in question, e.g. *Les professionnels du disque*; *Berlioz' Symphonie fantastique*; *Versuch über die wahre Art das Clavier zu spielen*.

6.9.6 Genre names

6.9.6.1 General rule

- ☑ Names of dances or of musical styles and genres start with a lower case letter.

Examples: *acid jazz, arabesque, bebop, bhangra, bossa nova, blues, cha-cha-cha, the charleston, cueca, cumbia, disco, estradnaya muzyka, frevo, gammaldans, gavotte, habanera, hip-hop, jazz, jig, jota, klezmer, lambada, marcha ranca, maxixe, mazurka, mbaqanga, minuet, murga, nouba, polka, pop, punk, quadrille, raga, ragtime, raj, reggae, reel, rock, rumba, samba, slip jig, son, soukous, swing, tango, techno, twist, valse musette, waltz, xiba, zouk*.

6.9.6.2 Exceptions

1. If the dance, style or genre in question starts with a proper noun, e.g. *the Boston two-step, Finnish tango, Chicago blues, Merseybeat, the Motown sound*.⁸⁴
2. Names of specifically German language dances, styles and genres should be capitalised and italicised, e.g. *Gassenhauer, Schlager, Schottisch*.
3. *Country* is a problem term. Since Bosnia, China, Egypt, the USA and most other nations all have *country music*, in the sense of music originating in rural rather than urban areas, it is advisable to write *Country [music]* rather than *country* if you specifically wish to denote the musical practices of a particular part of the population (white working class) originally associated with particular parts of the US South.

NB. The abbreviation and capitalisation of *rhythm and blues* to *R&B* is acceptable, but the contraction of *Country and Western* to *C&W* should be avoided, unless used recurrently and explained or defined with other terms and abbreviations.

If any confusion is likely between, on the one hand, the name of a dance, genre, style, etc. and, on the other, the common noun from which it derives, e.g. *acid, house, jungle, punk*, clarification may be necessary, as is evident from the following examples.

☒ Those who liked this sort of house did not like the same kind of punk.

This could mean that those who preferred bungalows to terraced housing might have liked some, but not all, of the kids hanging around on street corners.

☒ Many jungle fans were keen on acid.

Does *acid* refer to acid house music, to LSD, or did these fans of the Congo and Amazon basins hoard bottles labelled ' H_2SO_4 ' in their bedroom cupboards and garden sheds.

84. NB. One exception is that although *Charleston* is a city in South Carolina, the dance bearing its name is *the charleston*.

6.9.7 *Names of modes*

- ☑ Names of 'church' modes start with a lower case letter except when they occur at the start of a sentence, in a song title, etc.
- ⌞ After the ionian, the most common mode found in English folk song is the mixolydian. However, no-one knows if the Dorians actually used what we know as the dorian mode.

6.10 Italicisation

6.10.1 Italicise or underline?

- ☑ If you cannot *italicise*, underline.

If you are using word processing or desktop software, you should use italics in the situations explained below. If you are writing by hand, you should underline all text requiring italics according to the description below. This means that the following statements are identical.

Students are advised to consult *Popular Music*.

Students are advised to consult Popular Music.

6.10.2 General rule

Italic typeface (or underling) is used to highlight text within text, mainly for titles, foreign words and special emphasis.

6.10.3 Work titles

- ☑ Italic type is used for non-generic titles of books, periodicals, musical works, musicals, operas, ballets, poems, plays, films, TV and radio programmes, paintings, sculptures, etc. and for names of ships, trains, etc.
- ☑ Titles of articles in periodicals and of chapters in written anthologies are *not* italicised.

Convention also prescribes that names of 'minor musical works' and of radio and TV programmes should not be italicised. This convention is not entirely suited to writing about popular music (see §6.10.3.1, p.44 - §6.10.3.2).

Students must read *Studying Popular Music*.

Have you seen the latest number of *Popular Music*?

Three Lions was reviewed in last week's *NME*.

McCartney's photo was in the *Liverpool Echo* again today.

Do you prefer *Gimme All Your Lovin'* or *I Want Your Sex*?

The *Kojak* theme is the last track on *Golden Detective Tunes*.

Do you like *Romeo and Juliet* by Shakespeare or Tchaikovsky?

They missed *The Last Supper* and went straight to the *Mona Lisa*.

Passengers on the *Titanic* were singing *Nearer My God To Thee*.

At the end of *Speed* they should have sung *Speed Kills*.

Good Morning Good Morning is the best track on *Sergeant Pepper*.

NB. [1] Some italicised titles and names start with an article, e.g. *A Tale of Two Cities*, *The Times*, while others do not, e.g. *the Messiah*, *the New York Times*.

NB. [2] Genitive and plural endings should be in roman type, e.g. *the Flying Scotsman's* final run, a stack of *Guardians* on the shelf.

6.10.3.1 Tracks, singles, albums and musical works

Traditionally, only 'larger musical works' are supposed to be italicised, while 'minor musical pieces' should be written in roman type. From this general rule follows the practice of *putting titles of individual tracks in roman type and of italicising titles of albums, LPs, CDs, etc.* (see §11.3, p.74; §12.3, p.81). This practice is similar to the classical music convention of italicising the name of a song cycle, an opera or an oratorio, but of leaving titles of individual songs, arias, choruses, and recitatives in roman

type. The same principle applies to names of songs in albums of sheet music. *This general practice should be followed in appendices* (see §12.3, p.81) but can be confusing in the main body of your text.

Consider the next four examples

- [1] It was impossible to find satisfaction in Virgin Megastore.
- [2] It was impossible to find Satisfaction in Virgin Megastore.
- [3] It was impossible to find 'Satisfaction' in Virgin Megastore.
- [4] It was impossible to find *Satisfaction* in Virgin Megastore.

The first two examples have nothing to do with a 1965 recording by the Rolling Stones: [1] means exactly what it says, while [2] personalises satisfaction in the same way as *Death*, complete with hourglass and scythe, is the anthropomorphic embodiment of *death*. Version [3] illustrates the conventionally correct way of writing the name of 'a minor musical work or individual piece'. However, it is much less clear a demarcation of title than version [4]. When writing about popular music, it is therefore advisable to abide by the following rules.

- ☑ All names of individual songs and tracks are italicised in the main body of text.
- ☑ Individual songs in a collection and all tracks belonging to an album, LP or published audiocassette are written in roman type and within single quotes when included in appendices.
- ☑ All album, LP, single, CD and published audiocassette titles are italicised both in the main text and in appendices.

6.10.3.2 *Radio and TV programmes*

Names of radio and TV programmes should, according to convention, be written in roman type. However, as with individual songs (see §6.10.3.1, p.44), this practice can cause confusion.

- [1] Thrash metal is hardly the right music for neighbours.
- [2] Thrash metal is hardly the right music for Neighbours.
- [3] Thrash metal is hardly the right music for 'Neighbours'.
- [4] Thrash metal is hardly the right music for *Neighbours*.

If you are talking about the suitability of Slayer's music in a well-known Australian soap, there is no doubt that version four is preferable.

6.10.4 *Foreign words and phrases*

- ☑ If a foreign word or phrase has not been assimilated into the English language, or if it is a foreign homograph⁸⁵ of an English word or phrase, it should be italicised.

That night at the small *pension* in Aix, we were treated to a *mbaqanga* concert performed by Guinean *griots*. When Subsaharans play *sookian* music *con brio* on the Tunisian *ud*, using finger-picking techniques more suited to the *cora*, it is, as German ethnomusicologist Otto von Bumsen put it on that occasion, 'quite an *Überraschung*'. Otto's parents had fled Berlin between the *Reichstagbrand*, just but before *Machtübernahme*, because they were au fait with plans for the *Endlösung* which involved them too. The von Bumsens finally found their personal *Lebensraum* in the *sertão* of Bahía, where Otto

85. *Homograph*: a written word with more than one meaning.

soon learnt to master *violão* techniques and to do the *capoeira*.⁸⁶

NB. Foreign words and phrases like ‘*per se*’, ‘*quid pro quo*’, ‘*status quo*’, ‘*tour de force*’, ‘*raison d’être*’, ‘*ancien régime*’, ‘*fin-de-siècle*’, ‘*de rigueur*’, ‘*Lieder*’, ‘*Bauhaus*’, ‘*ombudsman*’, ‘*cueca*’, ‘*samba*’, ‘*soukous*’, ‘*allegro*’, ‘*glissando*’, ‘*au fait*’, ‘*Nazi*’ etc. do not really need italicisation because they are all quite common in English-language scholarly texts about popular music.

6.10.5 *Stress on words*

Italic typeface (or underlining, see §6.10.1, p.44) can be used to clarify meaning in ambiguous contexts.

The *label* did not want to sign them. [The publishers did.]
 The label did *not* want to sign them. [They definitely didn’t.]
 The label did not *want* to sign them. [But they had to.]
 The label did not want to *sign* them. [They wanted to kill them.]
 The label did not want to sign *them*. [They wanted another band.]

6.10.6 *Metalinguistic texts*

Italics are also used in texts about language, such as a dictionary, a grammar, or this handout, to highlight words and phrases from their surrounding text. Compare the next two examples:

✘ Although *The The*’s lyrics were often politically explicit, it was never clear what the *the* actually stood for.

☞ Although *The The*’s lyrics were always intelligent, it was never clear what the *The* actually stood for.

The first example could be interpreted as meaning that the writer, forgetting to capitalise the band’s name when using it for the second time, did not know what the band stood for. In the second example it is clear that the word *the* is felt to be ambiguous, not the band’s message.

6.10.7 *Italics within italics*

- ☑ When an italicised word or phrase is contained within text that is already in italics, it is written in roman type.

The exploitation of musician labour was admirably clarified in *An Examination of Vergesellschaftungstheorie in Marxist Critiques of Capital Accumulation in the Media Industry*, published by Progress Publishers (Moscow, 1977).

6.10.8 *When not to italicise*

Italics should not be used for:

- ♦ Generic work titles, e.g. Sonata in F, Symphony N° 5, Sonet XIV.

86. *Pension*, French for boarding house, has to be italicised to distinguish it from the English word ‘pension’. *Mbaqanga*, *griot* and *cora* would not need italics if your text was mainly concerned with the relevant type of African music. *Ud*, on the other hand, looks weird if not italicised. Some of the German words could have been translated (e.g. ‘burning of the Reichstag’, ‘space to live’, ‘final solution’) but would then lose their connotative value of Germanically evil times. The Brazilian words look even more foreign and are unlikely ever to be assimilated into English. *Nazi* needs no italicisation because it is such a common word and the common expression ‘*au fait*’ is also left unitalicised.

- ♦ Titles of articles in periodicals or anthologies, e.g. 'From Refrain to Rave' in *Popular Music*; 'Sexing the Other' in *An Anthology of Postmodern Pissakes*.
- ♦ The Bible, The Koran, etc. and chapter titles in books.
- ♦ Individual songs or short pieces in anthologies or on albums, when these items are included in appendices.
- ♦ Names of buildings, venues, pubs, clubs, cars, etc.

7 Abbreviations

7.1 Acronyms

Acronyms are words formed from the initial letters of a group of words, e.g. *UNESCO* for the United Nations Educational, Scientific and Cultural Organisation. While most acronyms are written in upper case, some have only an initial capital letter, e.g. *Intelsat*. Acronyms are pronounced as a single words (e.g. 'you-ness-coe'). *Acronyms need no full stops or apostrophes to signal that they are abbreviations.*

7.2 Upper case abbreviations

7.2.1 Full stops or no full stops?

The convention for British English has until recently been that all upper case abbreviations except acronyms should include full stops marking where letters have been left out. This means that the 'United States of America' was often abbreviated *U.S.A.* because the abbreviation is no acronym and because it is pronounced as three letters ('you ess ay') and not as the single word *Usa* ('yooza'). By the same token, the *IPM* (pronounced 'eye pee em') ought to have been written *I.P.M.*

However, the popular European, North American and computing practice of allowing capital letter abbreviations to be written without full stops has virtually replaced the old British convention. For example, *TV* ('teevee') is never written as *T.V.*, *LP* rarely as *L.P.*, while both *D.J.* and *C.D.* look quite incongruous compared to *DJ* and *CD*.

- ☑ Most capital-letter abbreviations are without full stops.

Examples: *TV*, *CD*, *LP*, *DJ*, *GMT*, *IASPM*, the *IPM*, *LIPA*, the *USA*, the *IPM*, the *BBC*, *MTV*.

NB. An *LP* (pronounced 'elpee') is always written *LP*, not *lp* ('ulp?'). Similarly, a *DJ* (pronounced 'deejay'), not *dj* ('j?'), may play *CDs* ('seedies'), not *cds* ('kdz?'), from 1989 *AD* ('aydee'), not *ad* ('add?').

7.2.2 Upper case abbreviation noun plurals and genitives

- ☑ The plural forms of *LP*, *CD*, *DJ* are *LPs*, *CDs*, *DJs*.
- ☑ The genitive forms of *LP*, *CD*, *DJ* are *LP's*, *CD's*, *DJ's*.

The DJ kept a stack of LPs and CDs in his garden shed.

Only DJs took part in the MIDEEM disco convention.

Listeners were fed up with the DJ's inane wittering.

7.2.3 US and USA

- ☑ The USA is no more 'America' than Germany is 'Europe'.

The USA is one of the world's most important nations in terms of recent music history. It is therefore important that its inhabitants and phenomena associated with it be named correctly and unequivocally. The problem is that the USA is no more 'America' than Germany is 'Europe'.

Students are urged to abandon the ethnocentric (anglocentric) habit of assuming that one single nation can appropriate the name of the entire continent in which is situated and use that name as though it were its own and nobody else's. Just as Germans make up less than 20% of the European population, the USA accounts for less than one fifth of the American continent's total inhabitants. Yet while Germany, Europe's most central and populous nation, is never referred to as 'Europe', the USA, situated towards the northern end of the continent and with a smaller population than Brazil's, is often called 'America'.

If Brazilians, Mexicans, Argentinians, the Québécois, the Guaraní and other Native Americans are all just as American as citizens of the USA — and they are to anyone living in the majority of the American continent —, what should citizens of the USA in particular be called? If Guaraná, salsa, tortillas, tango, huayno, cumbia and the coca plant are all intrinsically American phenomena — and they are to anyone living in the majority of the American continent —, what national adjective should we use to qualify Coca Cola, chewing gum, hamburgers, baseball, Disneyland and rock 'n' roll?

There are several ways round this ethnocentric problem. If you plan to use *American* to mean 'citizen of the USA' or 'belonging/related to the USA' and to no other nation on the American continent (that will exclude Canada too), then this working definition of the term should be stated at the start of your work, together with a caveat expressing your awareness of such ethnocentric use of the word *American*.

If your work deals with the USA and Canada but no part America south of the US border, you can always use *North American* to qualify those two nations. However, if your use of *North American* does not cover the subcontinent's several million Native Americans, its eight million Québécois, not to mention the increasing proportions of people of Hispanic or Asian origin in the USA, you will need to specify this hefty restriction of the term's meaning at the start of your work as 'Anglophone North America' or in similar terms. Once again, an 'awareness-of-ethnocentricity' clause will be necessary at the start of your work.

It is also possible to use the letters US as a qualifier of phenomena related to the USA, e.g. *the US army*, *US exports*, *US citizens*, *US culture*, *the US way of life*. It is more difficult to decide what to call inhabitants of the USA: *US-Americans* is one possible solution to the problem.⁸⁷

- ☑ Do not write 'America' if you mean 'the USA'.
- ☑ Do not write 'American' if you mean 'US' or 'US-American'.

7.3 Numerals in normal text

7.3.1 Short numbers

- ☑ Short numerals in normal text should be written out as words

Examples: *sixteen tons*, *three members of the band*, *the number one slot*.

This general rule applies to ordinal as well as cardinal numbers, e.g. *the fifth track on side A*, *the twenty-first century*.

Some numerals are written as either words or numbers, e.g. *the US Hot Hundred* or *the US Hot 100*, *the Top Twenty* or *the Top 20*.

87. Italian is to my knowledge the only language with a proper adjective for the USA: *statunitense*.

7.3.2 Numerals as numerals

Obviously, if you are using numerals in tables or for unequivocally numeric purposes, it would be absurd to write them out as words, e.g. *Op. 145 N°1*; *10 cc* (the band or the measure); *K465*; *BWV142*; *50 km/h*; *32-bit programming*; *a 24-track studio*; *heard by 607 respondents, 178 (29.3%) of whom replied...*; *440 Hz*, etc.

7.3.3 Years, decades and centuries

- ☑ All years are written as numerals, e.g. *1996, 1891, 1955*.⁸⁸
- ☑ Decades should be written as words.

Examples: *the twenties, the sixties, the nineties* (not *the 20s* or *60s* and definitely not *the 90's*).

If the decade is preceded by its century, it is preferable to write the *1890s* or the *1920s* rather than the somewhat cumbersome *eighteen-nineties* or *nineteen-twenties*. Do not use apostrophes.

- ☑ Centuries should be written as words.

Examples: *the third century BC, the eighteenth century, nineteenth-century popular music, twelfth-century Arab theories of music*.

7.4 Other abbreviations

7.4.1 Lower case abbreviations

The following abbreviations must be supplied with their relevant full stops.

7.4.1.1 *e.g.* and *i.e.*

- ☑ *e.g.* is short for *exemplae gratia* (Latin for 'by way of an example') and means *for example*. It should not be confused with *i.e.*
- ☑ *i.e.* is short for *id est* (Latin for 'that is' [to say]). It should not be confused with *e.g.*

7.4.1.2 *etc.*

etc. is short for *et cetera* (Latin for 'and the rest', i.e. 'and so on');

If *etc.* is the last word in a sentence or the last word before a semicolon, colon, question mark or exclamation mark, *etc.* will not need its own full stop: the sentence's own finality marker [. ; : ! ?] is quite enough. However, if *etc.* is the last word before a comma, you should put a full stop after *etc* and then the comma, e.g.

Since none of the students had ever heard anything by Billy Fury, The Fourmost, The Searchers, etc., we had to include more Merseybeat examples on the listening tape.

However:

None of the students had ever heard anything by Billy Fury, The Fourmost, The Searchers, etc.

88. Apart from the unspeakable Khmer Rouge *Year Zero*.

7.4.1.3 *cf.*

cf. is short for the Latin word *confer*, meaning ‘compare’.⁸⁹ It is used mainly in footnotes as a variant on *see*, i.e. referring the reader to the another text:

For more details on this topic, see Offerkeik (1991).

may be shortened to

cf. Offerkeik (1991).

7.4.1.4 *q.v.*

q.v. is short for *quod vide*, Latin for ‘which, see’. It occurs mainly in footnotes, exhorting the reader to refer to the text that has just been cited or mentioned.

7.4.1.5 *ibid.*

ibid. is short for *ibidem*, Latin for ‘in the same place’. It is used on its own in footnotes to refer to the same passage (page reference) in the book or article you most recently referred to. If you did not provide any page reference, *ibid.* may refer to the complete book or article you most recently referred to.

7.4.1.6 *loc. cit.*

loc. cit. is short for *loco citato*, Latin for ‘in the cited place’, i.e. the passage already referred to. It is mainly used in footnotes if the passage reference (usually page number[s] after a colon) is longer than the abbreviation *loc. cit.* itself.

7.4.1.7 *op. cit.*

op. cit. is short for *opere citato*, Latin for ‘in the cited work’, i.e. the book or article already referred to. It works like *loc. cit.*, but refers to the work, not the passage.

7.4.1.8 *n.d.*

n.d. is short for ‘no date’ and is used mainly in bibliographies, discographies, etc. to denote that no publishing year is available for the item being listed.⁹⁰

7.4.1.9 *ff.*

ff. is short for ‘following’ in the sense of the following pages. As opposed to *ff* meaning fortissimo, which has no full stop after it (see §7.5.1.1, p.52), ‘ff.’ meaning ‘following’ is not italicised. (See also §11.2.3.6, p.73, *ff.*).

7.4.1.10 *a.k.a.*

a.k.a. is short for ‘also known as’. In standard body of text it is generally written out in full, the abbreviated form occurring more in footnotes and appendices.

The musicians were X and Y, also known as The Special Aka.

Musicians X and Y (a.k.a. The Special Aka). *Free Nelson Mandela* (Elvis Costello). Chrysalis CHS TT1226, 1984.

7.4.1.11 *b/w.*

b/w is short for ‘backed with’ and is only used in conjunction with discographical details of a single to distinguish the ‘A’ from the ‘B’ side.

Shadows, The. 1961. *FBI b/w Midnight*. Columbia DB 4580.

89. *Confer* is imperative singular of *conferre* ‘to compare’.

90. Many European texts use *s.a.* (Latin *sine anno* = ‘without a year’) instead of *n.d.*

7.4.2 *Personal titles*

- ☑ Common personal titles, such as *Mr, Mrs, Ms, Dr, Prof, BA* and *PhD* need no full stops.⁹¹

Ms Addams, with a BA in parapsychology from Bootle University, had just finished her PhD under Dr Jekyll when she was awarded an OBE.

7.4.3 *Measurement abbreviations*

- ☑ Measurement abbreviations are written without full stops.

Examples: *1 fl oz = 28.4 ml; 1 ft = 30.5 cm; 1 km = 1009 yd; 1 kg = 2.20 lb; fifteen minutes at 120 dB is dangerous; 20,000 Hz is the highest pitch humans can hear.*

7.5 *Musical*

7.5.1 *Shorthand*

7.5.1.1 *Dynamics and bpm*

Abbreviations for musical dynamics are usually rendered in italics and without full stop: *pp, mp, mf, ff*. 'Beats per minute' is abbreviated to *bpm*.

7.5.1.2 *Keys and chords*

For keys, use upper case letters, e.g. *C major, F# minor, Symphony in Db*.

For lead sheet chord symbols (e.g. *C^{Δ7}, Bb⁹, G#⁷*), see separate handout.

For 'Riemann style' major triad chords, use upper case roman numerals⁹² (e.g. *I, bVII, IV, V⁷*). For minor triad chords, use lower case roman numerals (e.g. *ii, vi*).

7.5.1.3 *Accidentals*

If your computer software or typewriter cannot produce accidentals and you absolutely need to use them, the # symbol can double as # and the letter *b* as *b*. Remember that some substitute symbol combinations look very strange.

♯ *Abbasang Alabama Song is in Ab and Ebb Tide in Eb.*

⌘ *Alabama Song is in Ab and Ebb Tide in Eb.*

⌘ *Alabama Song is in A flat and Ebb Tide in E flat.*

It may therefore be wiser to either (i) write *E flat* and *A flat* in full or (ii) leave a space to insert sharp and flat signs by hand. This is often the only option open for those using computers or typewriters and wishing to include a natural sign (♮) in their text.⁹³

7.5.1.4 *Notes (pitches)*

As a general rule, if you need to name particular notes (pitches) in your text, use lower case letters in a different typeface to that of your body text, e.g.

When Nina Hagen hit her high *d*, the windows cracked.

91. According to older conventions of British orthography, such titles would all be given their respective full stops.

92. Incidentally, *roman* meaning not italic is lower case. *Roman* meaning from Rome is upper case.

93. Fonts including accidentals are of course available for most desktop publishing packages. In this text I have either imported minute image files (*.PCX format) or used the \$, # and 8 keys in a font called *MS Reference 1* to produce the accidentals *b*, # and ♮.

There are several different ways of referring to pitches in different octaves. Personally, I take the octave running from *a* (220 Hz) past middle *c* up to the *g*[#] just below *a* (440 Hz) as ‘octave zero’ and refer to pitches in octaves below with a subscript, to those above with a superscript, e.g.

After eight years on twenty cigarettes a day, his vocal range had decreased from $e_2 - e^1$, including a convincing countertenor register, to $d_2 - d_0$, with no falsetto at all.

A useful way of referring to relative pitches within the octave is to use arabic (normal) numerals, e.g.

The descending form of this characteristically Japanese pentatonic scale is 8 $b6$ 5 4 $b2$ 1. In C, this gives *c ab g f db c*.

7.5.2 Abbreviated words

Some words specific to popular music practices are problematic because they are really abbreviations, e.g. *mike*, *sync*, *pan*, *pot*. All of these words figure in standard dictionaries of the English language and need no full stops to mark the fact that they are abbreviations.

7.5.3 Mike

Mike (sometimes *mic*, pronounced ‘mike’) is short for ‘microphone’ and can be used as both a noun (e.g. *bring the boom mike over here*) or a verb (e.g. *it was impossible to mike up the drumkit decently in that venue*).

7.5.4 Sync

Sync (pronounced ‘sink’, sometimes written *synch*) is short for ‘synchronise’ or ‘synchronisation’ and can, like ‘mike’, be used as both a noun (e.g. *they had to use lip sync in video postproduction*) and verb (e.g. *they tried to sync every visual cut with the first beat of every bar*). Unfortunately, no common practice yet seems to exist when conjugating the verb ‘to sync’. Some people write *syncing* and *synced* (pronounced ‘sinking’ and ‘singed’ even if they look as though they should be pronounced ‘sin-sing’ and ‘singed’). Others write *sync-ing* and *sync-ed* or *synching* and *synched* to mark the fact that the *c* should not soften before the *i* or *e*. Since the latter look as if they should be pronounced ‘cinching’ and ‘cinched’, it is perhaps advisable to use the forms *sync-ing* and *sync-ed*.

7.5.4.1 Pan

Pan, short for ‘panorama’, can be used as a verb, e.g. *they decided to pan the flute centre front*. *Panning* can also be used as a verb, e.g. *they started panning from left to right*, or as a noun, e.g. *the panning on their psychedelic albums was literally all over the place*, or as an adjective, e.g. *the film opened with a panning shot*.

7.5.4.2 Pot

Pot (short for ‘potentiometer’) is only problematic because of *pot*’s twenty-two other meanings. However, studio and recording use of the word is usually clear from the context (e.g. *pan pot*). In some instances it may be preferable to use *fader* or *knob* instead. *Pot* (in the sense of potentiometer) cannot be used as a verb.

7.5.5 *Rare abbreviations*

If you are using abbreviations that are not widely known or which do not occur in a standard dictionary of the English language, the non-abbreviated form should be stated when the abbreviation is used for the first time, e.g. *IOCM* for 'Interobjective Comparison Material', *MMIA* for 'The Merseyside Music Industry Association'). If you are using several uncommon abbreviations in your text, it is advisable to include a list of abbreviations amongst your appendices. See §5.2, p.15.

- ♦ The abbreviation *R&B* (= rhythm and blues) is also acceptable, but *C&W* (for 'Country and Western') should be avoided, unless used recurrently and explained or defined with other terms and abbreviations.⁹⁴

94. *A&R* is of course the standard and acceptable abbreviation of 'Artists and Repertoire'.

8 Spelling and grammar

8.1 British or International or North American English?

- ☑ Whichever type of spelling you opt for – British, international or North American – you should stick consistently to one and not mix them.

Basically, the British spelling of English is more widely accepted as international standard than its North American counterpart. The one exception to this rule is the use of *-iz-* rather than *-is-* in words like *realise/realize* and *organisation/organization*, i.e. the fact that the North American form *-iz-* is more common in international English than the British form *-is-*. In all other cases, British forms dominate International English, for example *colour* (British) instead of *color* (American), *traveller* instead of *traveler*, etc.

Type of English	Examples
British	<i>realise, organisation, colour, traveller, labelled, unravelling</i>
International	<i>realize, organization, colour, traveller, labelled, unravelling</i>
North American	<i>realize, organization, color, traveler, labeled, unraveling</i>

8.1.1 *-isation/-ization, -our/-or*

If you spell *synthesiser* (British) *synthesizer* (North American/International), then you should use the *-iz-* suffixes throughout, e.g. *realized, advertizing, modernization* (US/International spelling) instead of *realised, advertising, modernisation* (British).

If you opt for North American spelling rather than British/International you will then need to write *flavor, color, honor, traveled, unraveling* (US) instead of *flavour, colour, honour, travelled, unravelling* (British/International).

Words ending in *-ize, -izes, -ized, -izing, -izer* and *-ization* are increasingly common in British English, without such Americanisation necessitating further adoption of US spelling habits. Therefore, if you prefer *realize* and *advertizing* to *realise* and *advertising*, use the *-iz-* form throughout. Otherwise be equally consistent with the *-is-* form (*organising, publicised, standardisation, synthesiser*).

8.1.2 *Practice / practise*

In British and International English there is difference between the noun *practice* and the verb *to practise*. US English seems often to ignore this distinction.

- ✂ I practice the guitar every day.
 📖 I practise the guitar every day.
 ✂ It's a form of musical practise.
 📖 It's a form of musical practice.

8.2 Spelling tips

This section has still to be written up properly. It will include a section on hyphenated words, etc.

8.2.1 'I' before 'E' except after 'C'

- ☑ The rule: relieve, believe, retrieve, shield
- ☑ The exception: perceive, receive, receipt, conceive, ceiling
- ☑ Highly exceptional: seize.

8.2.2 -ible and -able, -ent, -ant

There are many exceptions to rules 1-4.

1. If you can make a word ending with *-ation* on the basis of the same root (e.g. vary / variation, apply / application), then the *-ble* and *-nt* endings will also be preceded by an *a* (e.g. applicant, applicable, variant, variance, variable).
2. Words ending in *-able* or *-ant* tend to derive from first conjugation Latin verbs whose infinitive ends in *'-āre'* (long *a*), for example 'acceptable' (*acceptare*), 'extant' (*extare* = to still be in existence, not 'extent' from Latin's *extendere*), 'laudable' (*laudare* = to praise).
3. Words ending in *-ible* and *-ent* tend to derive from Latin verbs of other conjugations, for example 'provident' and 'visible' from *videre/visum* (= see/seen), 'respondent', 'responsible' from *respondere/responsum* (= answer/answered), 'existence' and 'existent' from *existere* (= to be alive). Watch out for '[in]dependent' but 'dependable' (not dependable!); 'tenable' (*tenere* = to hold) is another exception.
4. Words ending in *-able* tend also to derive from words of non-Latin origin, for example 'likeable', 'thinkable'.

General rule. If in doubt, try and make a word using one of the following endings: *-able* (e.g. 'variable'), *-ible* ('credible'), *-ant* ('vacant'), *-ent* ('current'), *-ance* ('variance'), *-ancy* ('vacancy'), *-ence* ('creedence'), *-ency* ('currency'), *-ation* ('vacation'). If you can make a word whose suffix starts with *a* the word you want probably ends with an *a*-suffix too. If you can make a word whose suffix starts with *e* or *i*, the suffix of the word you want is more likely than not to start with *e* or *i* as well.

8.2.2.1 Common able words

abominable, advisable, applicable, considerable, danceable, dependable (but dependent!), drinkable, demonstrable, drinkable, intractable, irrefutable, likeable, loveable, manageable, potable, preferable, questionable, readable, reasonable, singable, tenable, thinkable, understandable, untenable, usable, variable, verifiable.

8.2.2.2 Common ible words

accessible, audible, compatible, comprehensible, defensible, discernible, edible, feasible, impossible, inaudible, incorrigible, inexhaustible, legible, perceptible, plausible, possible, postponable, reproducible, responsible, reversible, sensible, tangible, visible.

8.2.2.3 Common ant / ance / ancy words

adamant, buoyant, buoyancy, constant, constancy, defendant, distant, distance, dominant, dominance, expectant, expectancy, extant, ignorant, ignorance, important, importance, indignant, inhabitant, instant, instance, irrelevant, lieutenant, merchant, militant, militancy, Protestant, relevant, relevance, sergeant, significant, significance, variant, variance.

8.2.2.4 Common -ent / -ence / -ency words

abhorrent, absent, absence, agent, agency, antecedent, coherent, coherence, competent, competence, complacent, complacency, concurrent, consequent, consequence, consistent, consistence, consistency, constituent, content, continent, convalescent, convenient, convenience, current, currency, decent, decency, dependent, dependence, different, difference, element, equivalent, equivalence, excellent, excellence, existent, existence, extent (=degree), frequent, frequency, impotent, impotence, incompetent, incompetence, independent, independence, intransigent, magnificent, omniscient, omniscience, patient, patience, permanent, permanence, present, presence, recent, reminiscent, reminiscence, silent, silence, student, subsequent, sufficient, torrent, transparent, transparency, violent, violence.

8.2.3 Commonly misspelt words relating to music

8.2.3.1 Instruments

✎ accordion, saxophone, tambourine.

8.2.3.2 Affect and effect

Affect can be used in two main ways: **1** as a verb meaning to produce an effect on someone or something; **2** as a noun denoting an emotion or feeling.

✎ The recording was adversely affected by white noise.

✎ I was deeply affected by the music.

✎ The theory of affects tried to systematise the way in which music communicates moods, gestures and feelings.

Affect should not be confused with *effect*, meaning to bring about, accomplish, effectuate, etc., e.g. *The government effected great changes.*

Note also that *effect* is more commonly used as a noun than as a verb and that *affect* is more common as a verb than as a noun. *Effect*, as a noun, basically means the result of an action.

✎ the music had a deep effect on me.

✖ the music had a deep affect on me.

✎ I was deeply affected by the music.

✖ I was deeply effected by the music

8.3 Grammar tips

This section has still to be written up properly.

8.3.1 Odd singulars and plurals

Singular	Plural
criterion, phenomenon	criteria, phenomena
analysis, hypothesis, neurosis, thesis	analyses, hypotheses, neuroses, theses
appendix, matrix	appendices, matrices
medium	media
glissando, ostinato, tempo	glissandi, ostinati, tempi
acciacatura, appoggiatura	acciacature, appoggiature
Lied	Lieder

Writing a *criteria* or a *phenomena* (☹) or several *phenomenons* (☹) or, most commonly, a *media* (☹) is as wrong as writing a *children* or a *mice*. The correct singular forms are a *criterion* (☺), a *phenomenon* (☺), a *medium* (☺).⁶³

Writing several *theses* (!☹) or one of the *appendixes* (☹?) is as wrong as *two childs* or *one of the mouses*. The correct plurals of *thesis* and *appendix* are *theses* (☺) and *appendices* (☺).

Finally, *Tempos* and *Glissandos* look like names of Greek islands, while *Acciacaturas* might as well be a Spanish province.⁶⁴ The correct plural forms of *tempo* and *glissando* are *tempi* (pronounced ‘tempy’) and *glissandi* (‘Gliss Andy’). It is, however, usual to write *arpeggios* as the plural of *arpeggio*.

8.3.2 Homonyms

There are two types of homonym: (i) words that are spelt the same but sound differently and mean different things – homographs, e.g. *sow*, meaning to put seeds in the ground and rhyming with ‘grow’, and *sow*, rhyming with ‘now’ and meaning a female pig; (ii) words that sound the same but which are spelt differently and which mean different things – homophones, e.g. *bear* (a large furry animal or a verb meaning ‘carry’) and *bare* (meaning ‘naked’).⁶⁵ Homophones seem to cause particular problems.

8.3.2.1 It’s and its

- ☹ Its my party and isle cry if I one two.
- ☞ It’s my party and I’ll cry if I want to.
- ☹ The institute has problems with it’s funding.
- ☞ The institute has problems with its funding.

Always distinguish between *it’s* and *its* (see §6.8.3, p.37)

8.3.2.2 To, too, two

Always distinguish between (i) *too* meaning ‘also’ (*Can we come too?*) or ‘to a greater extent than desirable’ (*20 minutes at 115 dB is too loud*), (ii) *two* meaning the numeral be-

63. *Criterion*, *phenomenon*, *analysis*, *thesis*, etc. are Greek words; *appendix*, *matrix* and *medium* are Latin; *tempo* and *appoggiatura* are Italian; *Lied* is German. Please note that *index* has different plurals, depending on the meaning: ‘the new publishers produce excellent indexes for every book they publish’ and ‘job creation and a strong public sector are indices of sound economic policy’.

64. The following fictional sentences illustrate the matter more clearly. ‘They just came back from a fortnight on Tempos and Glissandos. Or was it Samos and Zakynthos?’ ‘They studied the dance traditions of Aragón and Acciacaturas. Or was it Asturias?’

65. This author is probably not alone in, as a child, having misinterpreted the words ‘Will a mother’s tender care Cease toward the child she bare’ as ... ‘the child she bear’.

tween one and three, and (iii) *to* with all its functions.

✂ U have 2 go to bed at too minutes 2 10, 10 O'clock is to late.⁶⁶

🔍 You have to go to bed at two minutes to ten: ten o'clock is too late.

8.3.2.3 *Here, hear – There, their, they're*

Always distinguish between: (i) *here* (as opposed to *there*) and *hear* (perceive sound); (ii) *there* (as opposed to *here*), *their* (belonging to them), and *they're* (= 'they are'):

✂ There playing so softly over their that its impossible too here they're music properly from hear.

🔍 They're playing so softly over there that it's impossible to hear their music properly from here.

8.3.2.4 *Right, rite, write*

Always distinguish between *right* (as opposed to *wrong* or *left*), *rite* (ritual) and *write* (record symbols that can be read):

✂ Lefty Write was not sure if he could rite about the rights of passage from left to wright.

🔍 Lefty Wright was not sure if he could write about the rites of passage from left to right.

66. A dissertation is not a CD inlay for Prince or Cappella.

8.4 Pitfalls of style

8.4.1 Tautologies

A moderate use of repetition — as recapitulation — can help the reader to remember an important point you made earlier. Straight repetition can also be occasionally used as a conscious rhetorical device to underline an important point. A *tautology*, on the other hand, arises when you make the same statement twice in quick succession, using different words, so that the passage reads as though you thought you were actually making different statements, e.g.

- ✖ Not only was the record label penniless at the time at the time: they also had no money.
- ✖ Offerkeik's critique was quite mild although it was not very severe.
- ✖ The club had to close down for reasons of traffic in narcotics and because a lot of junkies actually bought their dope there.

8.4.2 Non sequiturs

A non sequitur (Latin for 'does not follow') arises when a statement simply does not follow from what preceded it, e.g.

- ✖ Since no researchers have been able to discover how music actually works, there is no point in studying the subject.

8.4.3 Synonyms and repeated words

Consider the following example:

- ✖ Much postmodernist thought can be thought of as the thoughts of mindless, middle-class defeatists. For example, before joining the revolution, Offerkeik seriously thought that ...

There are too many 'thoughts' here and not enough thought about linguistic presentation. Synonyms, copiously provided for by many a language thesaurus, are useful in helping overcome the problem. Some alternatives to 'thought' here might be 'theory', 'ideas', 'notions', 'concepts', 'considered', 'regarded', 'interpreted', e.g.

- ☞ Much postmodernist thought can be regarded as the intellectual toy of mindless, middle-class defeatists. For example, before committing herself to the revolution, Offerkeik seriously considered that ...
- ☑ A decent thesaurus is just as invaluable a companion to good writing as is a proper dictionary.

8.4.4 Mixed metaphors

Mixed metaphors create a confused effect that may be fun in stand-up comedy but which usually fall flat in academic writing. There are 55 (fifty-five) metaphors or similes lurking in the following passage, most of them intentionally mixed for comic effect. Can you spot them? Unfortunately, the following text is no more than an exaggerated version of how some people actually write.

- ✖ After an all-time low, with Stig (the drummer) high at every gig and only two advance orders of their third album under their belts, Radical Rockers had virtually burnt all potential bridges before coming within spitting distance of crossing them. Their bulletted single plummeted to the dark backwoods of chartland. Then Stig's life ebbed

down the drain, sinking, as sure as night follows day, into narcotic nightmares, the ironic twist being that Stig kicked the bucket while trying to kick the habit. Some writers came down like a ton of bricks out of the blue, branding the lion's share of blame fairly and squarely like a millstone on the shoulders of Radical's manager Lefty Goldblatt. The matter seemed cut and dried, at least as run-of-the-mill open-and-shut-cases tend to go, because the band was, they argued, his baby in his ball park, not anyone else's pigeon. To put the whole can of worms in a nutshell, the long and short of this slice of the tale boils down to the fact that Lefty had, at the end of the day, become a mere shadow of his former glory. (This was largely due to traumas suffered in childhood when a McCarthyist witch hunt smeared Lefty's mother as a Libyan-Jewish left-wing lesbian in the IRA.) True, Goldblatt had, when the chips were really down, counted his chickens before he reached them and it is as clear as daylight that he had been cooking the books as the shit hit the fan, this pouring boiling oil on the muddy waters of a crisis that spelt final curtains for a band which had a sure-fire one-way ticket beyond the pale. However, the other members found their feet like a shot against all odds, taking off for Europe, where they took an unsuspecting Britain by storm and beyond.

8.4.5 *Participle agreement*

- ✖ Radical Rockers were popular with most left-wing musicians playing gigs all over the country.

This sentence means that the band enjoyed popularity among musicians who were booked to tour the whole nation. The sentence does not work because the participle 'playing' has 'left-wing musicians', instead of the intended 'Radical Rockers', as its antecedent. Perhaps the writer really meant to make the following statement.

- ☐ Due to their popularity with most left-wing musicians, Radical Rockers played gigs all over the country.

9 *Offensive language*

- ☑ Show respect for your fellow humans when you write!

9.1 *General*

We occasionally receive work which, usually unintentionally, may cause offence to certain groups of people. Even if you are criticising a particularly bad piece of work, there is no point in using ugly invective, whatever therapeutic benefit you may derive from launching a personal attack. If your critique is sound, abuse will be unnecessary and your own sanity ought to be seen to prevail.

Other sources of linguistic offence are unwitting racism and sexism.

9.2 *Racism*

- ☑ If you're white and English, are you a honky and a Limey?
- ☑ No! Refer to nationally or ethnically definable groups of people by the names currently preferred by those populations.

Aboriginal. It is offensive to use the plural of *Aborigine*. Native Australians call themselves *Aboriginals*. One of them is an *Aborigine*. They sing and play *Aboriginal* music.

America: continent separating Atlantic and Pacific oceans. Americans are the inhabitants of *any part of the American continent* (see §7.2.3, p.48).

Asian. *Asian*, never *Asiatic*, is used about people and cultural phenomena. *Asiatic* only qualifies geographical or zoological phenomena. It is also offensive to call *Asian* people Oriental(s).

Black. People 'with dark skin, especially of African or Australian aboriginal descent'⁶⁷ prefer to be called *black*. *Negro*, *negress*, *coloured*, etc. are considered offensive words. Note that *black* – as in *fighting for black rights* or *blacks were finally permitted to become members* – is not capitalised.

Eskimo: offensive term for the *Inuit*.

Hottentot: offensive term for the *Nama*.

Indians are citizens of the large sub-continental nation in southern Asia. Indigenous inhabitants of North America are *Native Americans*.

Inuit. The indigenous inhabitants of Greenland and Arctic Canada are *not* Eskimo. They refer to themselves as the *Inuit*.

Lapp: offensive term for the *Saami*.

Mbuti. These people inhabiting parts of Central Africa object to being called *pygmies*, a word deriving from *pygmaios* (πυγμαίος = 'dwarf') which in its turn comes from *pygme* (πυγμα), the Ancient Greek word denoting the part of human body stretching from elbow to knuckles.

67. Definition 3 of *black* in the 1995 Oxford Concise English Dictionary.

Mohammedan: see *Muslim*.

Muslim. Use *Muslim* or *Islamic* instead of *Mohammedan*. The latter is an offensive word to Muslims.

Nama. The indigenous inhabitants of Namibia are the *Nama*, not *Hottentots*.

Native American. *Indians* are inhabitants of India. *American Indians* are Americans living in India. *Indian Americans* are Indians living in America (probably the USA), just as *Swedish Americans* are people of Swedish origin who live there. Indigenous Americans are *Native Americans*.

Oriental: offensive word for *Asian*.

Pygmy: offensive word for the *Mbuti*.

Saami. *Lapp* originally meant 'simpleton'. The indigenous people of Northern Scandinavia and the Kola peninsula are the *Saami*, and the *jojk* is an example of Saami music.

Scottish. *Scotch* is a derogatory word when qualifying anything except whiskey, broth, etc. The correct adjective is *Scottish*. A native of Scotland is *a Scot* or *a Scotsman* or *a Scotswoman*.

9.3 Sexism

☑ 51% of the world's population is female.

9.3.1 Man and mankind

Using *man* to mean 'humans of either sex', e.g. *man has always striven for happiness*, is sometimes considered objectionable. If so, use *humans* or *human-beings* instead. *Mankind* may also cause offence. If so, use *humankind* or *the human race*.⁶⁸

9.3.2 Person and rep

Unless, for whatever reason, the position or job in question can or may only be occupied by males, it is inequalitarian to use words like *chairman*, *fireman*, *salesman*, *spokesman*. Use *chairperson*, *firefighter*, *sales rep* (representative), *spokesperson* instead. Since A&R 'men' are often women, *A&R rep* might be a more appropriate nomenclature.

9.3.3 His and hers

Unlike Finnish, English has no third person singular pronoun applicable to both male and female. Unlike Latin languages (*son*, *sa*, *suo*, *sua*, etc.), English has no neutral possessive pronoun in for the third person singular. Therefore, the male pronouns *he* and *his* were traditionally applied not only to males but to males and females together. With increasing awareness of gender inequality, such use of the pronouns has understandably become questionable. This development has created a linguistic problem which can only be solved in part.

9.3.3.1 Pluralise

☑ When in doubt, pluralise (if possible).

✗ Take the average student fan:he wakes up at midday ...

68. For exaggerated sensitivity to this issue, see §9.3.4, p.64.

- ☞ Take any cross section of student fans: they wake up at midday ...
- ☞ Each pupil is responsible for his own locker.
- ☞ Pupils are responsible for their own lockers.
- ☞ Every studio technician has his quirks.
- ☞ All studio technicians have their quirks.

9.3.3.2 *he/she, his/her*

If it is impossible to pluralise, you will have to resort to the clumsy forms *he/she* and *his/her*. Sometimes you will also see *s/he*. Although shorter than *he/she*, *s/he* is even more difficult to read aloud. Another problem with *s/he* is that it has no possessive pronoun parallel ('h/is/er!?). Since you will have to use *his/her* in any case, you might as well keep a similar format for the standard pronoun, i.e. *he/she*.

9.3.4 *PC extremism*

It is important to bear in mind those for whom you are writing. Concern for equality and an attitude of human respect in what and how you write are laudable qualities. In this context it may be worth bearing in mind that the way in which concern is expressed may be culturally relative. One way of understanding this is by looking at gender habits in other languages and cultures.

1. The pronouns *he* and *she* cause no problems to Finns: they are brought up with *hän*, a pronoun covering both.
2. The Swedish equivalent of *man*, in the sense of 'humans' (see §9.3.1, p.63), is *människa*, a feminine noun requiring the pronouns 'she' (*hon*) and 'her' (*hennes*). The Swedish equivalent of the French pronoun *on* (≈'one') is *man*, which is, not unsurprisingly, masculine. No objections have been raised in Scandinavia about nominal sexism on either count.
3. In Latin languages, the sun is masculine (*le soleil, il sole*, with its male god, Apollo) and the moon feminine (*la lune, la luna*, with its female goddess, Diana). In Germanic languages, the sun is feminine and the moon masculine.⁶⁹

Differences in gender attribution between need not be a problem because linguistic gender is, in most languages in which it occurs, merely an accepted convention of grammar whose social and functional origins are long since buried in obscurity. Excessive concern on the part of Anglophone academics with these aspects of language has been known to cause amusement among peers whose native tongue is not English. Moreover, as Gayatri Spivak has shown, the primary concerns of gender amongst middle class intellectuals in our part of the world are by no means identical to those troubling most women (and men) in most of the world.⁷⁰

For these reasons, a modicum of cultural and linguistic relativity is called for in any laudable attempt to rid the English language of sexism. For example, you do not have to write *he/she* an equal number of times as *she/he*, etc.

9.3.4.1 *Inevitable gender specificity*

Sometimes it is necessary to be gender specific, even against your own gender-political better self. For example, if you are writing an ethnographic account of music among

69. Die Sonne, *sie* (= 'she') scheint (German); solen (= 'the sun'), *hon* lyser (Swedish = 'she shines') but månen (the moon) *han* (he) lyser.

70. See, for example, 'French Feminism in an International Frame' in Gayatri Chakravorty Spivak's *In Other Worlds: Essays in Cultural Politics*: 134-153. London: Routledge, 1988.

hunters in the Amazon, if all the hunters are male, and if you are describing the musical practice of an average hunter in that community, it would be mendacious to pretend, by using expressions like *he/she*, that this typical hunter might just as well be female as male, even though your egalitarian instincts tell you that no woman should be debarred from the occupation of hunting. Similarly, if you are describing the musical habits of a typical office worker in an insurance company and if, as is still often the case, the majority of such workers are female, it would be equally ridiculous and untruthful to use *he/she*, however much you agree with equal job opportunities for men and women.

9.3.4.2 Linguistic idealism

Alternative vocabulary is slow to emerge. For example, active members of the fire service have only recently become officially referred to as *firefighters* rather than as *firemen*. *Hit men*, rather than *hitpersons*, are, however, likely to remain male in word and deed until more sharp shooting women are hired as assassins.

A small minority of feminists and a few well-meaning but misguided egalitarians have also raised objections to words like *manager*, *manual*, *manhandle* and *manipulate*. Some have even suggested replacing *history* with *herstory*. Of course, the word *history* has nothing to do with *his* or *hers*, while *manager*, *manual*, *manhandle* and *manipulate* all derive from a Latin word of feminine gender (*manus*) that means 'hand'.⁷¹

9.4 Other problems

If referring to persons suffering from what a hegemonic consensus might term a disorder, ensure that you use acceptable language. For example, *mongolism* is not only offensive to parents of *Down's syndrome* children and to the children themselves: it is also an affront to the inhabitants of Mongolia. Similarly, due to its use as a slang term for 'stupid' or 'useless', *spastic* has become an offensive term. It is now necessary to construct a sentence using *cerebral palsy* instead.

The expression *learning difficulties* is particularly problematic. Strictly and literally speaking, the term should apply to those whose social, psychological or mental state impairs their ability to learn. Sometimes, however, *learning difficulties* seems only to apply to those with some kind of *mental disorder*, probably because *mentally handicapped* has, through frequent colloquial use of the term, also become an offensive term and because *learning difficulties* was the nearest acceptable expression at hand. Therefore, if you are writing about music and learning difficulties, you will need to provide a working definition of the term. Do you mean educational problems related to social or psychological factors in general or are you referring to learning difficulties resulting from mental disorders in particular?

71. Although Latin nouns of the second declension which end in *-us* (genitive *-i*) are all masculine, fourth declension nouns in *-us* (genitive *-ús*) can be either masculine or feminine. *Manus* is one such feminine noun (cf. Italian *la mano*, French *la main*).

10 *Layout and form*

10.1 *General*

- ☑ For basics of layout, form and presentation, see §1, p.6

Expensive glossy paper, a surfeit of pictures and diagrams, trendy fonts, multicoloured printing, 'sexy' covers, etc. may all be tricks used by advertisers and PR gurus in attempts to seduce customers into reading what they want us to read. It is, however, counterproductive for the writer of an essay, a dissertation or an article destined for publication in a learned journal, to indulge in too much visual seduction because your work will, in its submitted form, be primarily read by either your course tutor and, perhaps, other examiners or by members of a learned journal's editorial board. It is not unreasonable to say that academic readers are probably not so much unimpressed as put off by cosmetic presentations: 'what is this student trying to disguise?' is the sort of question entering our sceptical little minds.

This does not mean to say that your work can be submitted in any old shape or form: in order for the content and message of your work to come across as efficiently as possible, clear and consistent layout plays an important role as do coherent structure, correct spelling and decent punctuation.

10.2 *General layout*

Paper size and margins, see §1.2.3, p.8.

10.2.1 *Paragraphs*

The main point of paragraphs is to give the reader an idea of how your work is structured, of where one topic or one line of thought [partially] stops and where another begins (see §5.5, p.20). For this reason, try and lay out your work in paragraphs of the (varying) type of lengths found in *Popular Music*.

10.2.1.1 *Paragraph length*

As a general rule, paragraphs that take more than a minute to read are probably too long, those that take less than five seconds too short. In other words, one or two short sentences are fine as a paragraph in the *Daily Mirror*, but do not assume that those liable to read your work have the same verbal attention span as the distraught reader of tabloids. Conversely, since you are not writing a philosophical novel or unbroken stream of consciousness, very long paragraphs can also be avoided.⁷²

10.2.1.2 *Paragraph numbering*

You do not need to number paragraphs and sections, as in this handout, whose function is that of a manual rather than of an essay or dissertation.

10.2.1.3 *Paragraph indentation and spacing*

- ☑ Either (preferably) ensure that the space between two paragraphs

72. When the phone rings in the middle of reading, it is good to be able to get to the end of paragraph before having to get up to answer the call.

is at least 50% larger than that between two lines in the same paragraph, or (acceptable) indent each new paragraph by at least five (5) full-width ('m') spaces.

✂ This is paragraph one of continuous text and it's going on and on and now it ends. This, believe it or not, is the start of a new paragraph, although you'd be hard pushed to know because it just looks like the start of another line.

¶ This is paragraph one of continuous text and it's going on and on until it ends.

This is the start of a new paragraph. This change of paragraph is admirably clear.

¶ This is paragraph one of continuous text and it's going on and on until it ends.

This is the start of a new paragraph. The change of paragraph is reasonably clear in this instance, too.

10.2.2 Quoted passages

10.2.2.1 Long quotations

If you wish to quote a longer passage written or spoken by someone other than yourself, the quoted passage should be placed in [a] separate paragraph[s]. If you are using a computer with the relevant desktop publishing or word processing software, the passage quoted may also be set in a smaller typeface (font). For purposes of extra clarity, the passage can also be slightly indented, both left and right. If you are using a typewriter or writing by hand, the quoted passage should be similarly indented and you should reduce line spacing from 1½ or 2 to 1. If treated in such a way, no quotation marks are necessary:

... [previous main text body] ... as we shall see. Wankeltoss is, as usual, in no doubt about the matter.

When liberated intellectuals are forced to write, they do so in order to liberate themselves and others. Explaining the nature of that particular liberty is anti-libertarian, as, indeed, is being unwittingly coerced into the erroneous state of appearing to believe that there are still phenomena in existence that are worth understanding and that explaining the freedom not to explain is one of them (Wankeltoss, 1991b:412).

It is of course more likely that... [continuation of main text]⁷³

10.2.2.2 Short quotations

Shorter citations, especially those easily contained within the syntax of the sentence you are writing, are usually included in the main body of text and do not require a separate paragraph:

One major problem with popular music research is that practitioners are often unwilling to be verbal about their music. When the Mothers of Invention sang 'but maybe that's not for me to say: they only pay me here to play' in 1966, they were clearly parodying such an attitude.⁷⁴

73. The fully continued sentence is as follows. 'It is of course more likely that... Wankeltoss needs to keep a high publishing profile in order to hang on to his job, so that he can finally go and buy the IKEA sofa his partner tells him he has to get if he does not want her to leave him'.

11 References

In an essay or dissertation, it is essential to let the reader know what sources you have used for the information, theories, ideas and methods you present. Thorough referencing has four main advantages.

1. Readers who are interested in finding out more about a particular topic will know what else they can read, watch or listen to.
2. If readers do not agree with what you write, they can check the original source.
3. It is dishonest and insulting to steal facts and ideas from another author or from an interviewee without at least revealing the source of those facts and ideas.
4. Your text will be more convincing and authoritative.

There are six types of reference that appear in the main body of text. These are:

1. Footnote or endnote references.
2. Bibliographical references.
3. References to musical works.
4. Audiovisual references.
5. References to tables, graphs, music examples, appendices, etc.
6. Cross references to other parts of your text

11.1 Footnotes and endnotes

11.1.1 General

A footnote is a short piece of extra text placed at the bottom of the page. In this text footnotes have been used, starting in sequence from 1 at the start of the handout.

An endnote is a short piece of text placed in a separate appendix at the end of the essay, article, dissertation or book. If your dissertation is voluminous and contains many endnotes, you can start on a new sequence of notes for each chapter, as long as it is clear in the endnote appendix which chapter those numbered note texts refer to. There are no endnotes in this handout.

References to footnotes or endnotes are placed in the main body of text as small numerals in superscript (see §11.1.2, p.68 - 11.1.3).

11.1.2 Functions

The three most common functions of footnotes or endnotes are:

1. to refer the reader to an appendix, to another place in your own text or to sources not listed in your appendices;
2. to define a term or explain an idea without impeding the flow of the main text;⁷⁴
3. to present an interesting and relevant 'aside' whose inclusion as normal text would have impaired the structure and interrupted the flow of your writing.

74. The Mothers of Invention. *Freak Out* (1966). Reissued 1987 on Zappa Records CDZAP1.

75. By 'the main text' is meant all text in one work that is included in neither the appendices, nor the footnotes, nor the endnotes, nor the index, nor the table of contents.

The functions of footnotes and endnotes are basically the same and your choice of one or the other will depend largely on the type of equipment you use for writing. For example, footnotes make for easier reading while endnotes may in certain cases be easier to manage from the writer's viewpoint.

11.1.3 Layout

Footnotes and endnotes consist of two parts: (i) the note flag in the main text (a.k.a. footnote or endnote reference) and (ii) the actual footnote or endnote text signalled by that flag. The note flag is usually rendered as a small figure in superscript, like this.⁷⁶

Note flags run in ascending numerical sequence (starting from 1) throughout the entire work. In the case of longer works, the sequence may restart for each individual chapter.

Note flags should, if possible, be placed at the end of sentences, after the final full stop or, failing that, after a semicolon, question mark, exclamation mark or comma.⁷⁷ One exception to this rule is if you need to define a particular word or 'daft'⁷⁸ expression.

Footnote and endnote text should be presented in a smaller typeface and with less space between the lines than those used for the main body of text.

11.2 Bibliography

It is often both necessary and correct in an essay or dissertation to refer to statements written by others. You will therefore need a bibliography to which you can refer from your main text. An example bibliography, consisting mainly of fictitious works, is provided under §12.2, p.80.

11.2.1 Referring to the bibliography

11.2.1.1 The Harvard system

In order to avoid having to refer readers from the main text to a footnote or, even worse, to an endnote and thence to the bibliography, academics have come up with a clever little system of referring from the main text directly to the bibliography. In the following example, several fictitious works listed in the example bibliography (§12.2, p.80) are mentioned in the main body of text.

Several famous theorists (e.g. Maverickx 1986; Wankeltoss 1991a, 1991b; Offerkeik 1992) have clearly identified the danger of applying dialectical materialism to the study of popular music. According to Wankeltoss (1991a: 27-28), the analysis of internal contradictions sets up a fascistoid dichotomy that flagrantly abuses the ontological character of collage in contemporary mass culture (see also Offerkeik 1993), while Maverickx, a pioneer among radical regurgitators of fashionable French philosophy, stated the matter quite clearly several years earlier in the following terms.

The point is that there *is* no point. The postmodern condition is one of infinite riches and choice. It is also a condition of euphoric confusion

76. This is the text of the footnote flagged by the example in the main text.

77. The note flag for this text was placed highly satisfactorily. For more about note flag placement, see §6.1, p.28 (Punctuation / Spacing).

78. *Daft*: English colloquialism meaning stupid, silly, etc. Since the footnote flag was placed immediately after 'daft' and not at the end of the sentence, it is clear in the main text that the expression 'daft' is explained in its own footnote.

and amniotic non-directionality. The issue to address is therefore not whether there are any issues left to address – there are none – but to promulgate the discourse of infinite indivisibility, multiplicity and being, thereby silencing those barbarians who would still have us believe that the world is ridden with unresolved conflicts. (Maverickx, 1986: 291-292)

It is in this context absurd for this essay to continue, for, as Wankeltoss (1991b: 799) has conclusively demonstrated, 'the only point to writing is to write writing out of life'. Such convenient defeatism is also exhaustively documented by Johnson *et al.* (1994).

As can be gathered from the long example presented above, it is correct procedure to refer to the bibliography in the main body of text by mentioning the relevant author(s) and by giving the year of publication of the relevant work (or, if not published, its production). For example, writing 'Maverickx 1986' in the main text refers the reader to the bibliography (§12.2, p.80), more specifically to the only work published by Maverickx in 1986, i.e. to his article 'Bourdieu, Baudrillard and the postmodern patchwork of pop', appearing on pages 278-302 in the anthology *Dissolutions of Meaning, Debacles of Marxism and Demises of Modernism*, edited by Wankeltoss and published in New York by Sage, Onion and Stuffing.

11.2.1.2 'et al.', '(a)' and '(b)'

When referring in the main text to a work by more than two authors, it is common practice to write the first named author followed by 'et al.' (*et alii* is Latin for 'and others'), as in 'Johnson *et al.* (1994)'. All author details should, however, appear in the bibliography itself.

If more than one work published the same year by the same author is listed in the bibliography, it is customary, using alphabetical sequence, to put a lower case letter after the year in order to distinguish one work from another (e.g. Wankeltoss 1991a, 1991b).

11.2.1.3 Page number references

If you are referring to or quoting a particular passage in a bibliographically listed work, you must give the relevant page number(s). For example, page 291 in the 1986 Maverickx publication would appear as 'Maverickx 1986: 291' in the main text, pages 291 to 292 in the same publication as 'Maverickx 1986: 291-292'

If you want to give the starting point of a particular passage, without specifying where it ends, you can use the abbreviation 'ff.'. For example, 'Wankeltoss 1991a: 77 ff.' would refer to a passage starting at page 77 in the first of the Wankeltoss publications listed in the bibliography as published in 1991.

If, however, you are referring to a complete work and not to a particular passage in that work, no page reference is necessary, e.g.

The case for giving up writing altogether was intimated in earlier literature (e.g. Maverickx 1986) but the conclusive case for abandoning thought as a viable human activity has not been presented until more recently (Wankeltoss 1991a, 1991b; Offerkeik 1992).

Note that works by different authors are separated by semicolons, while commas are used to delimit works by the same author. Note also that although we have hitherto been using a colon plus space to separate year of publication from page references, other practices are in operation, for example the following.

Offerkeik (1992, p. 1) has pointed out that... On a similar tack, Wankeltoss (1991b, pp. 796-800) observes how...

11.2.2 *The bibliography itself*

Please note that the presentation practice presented here diverges from the journal *Popular Music*'s house style on certain points. Such divergence is commented on in footnotes. Whichever rules you opt to follow, presentation of bibliographical details should remain consistent.

11.2.2.1 *Author sequence*

Bibliographies are primarily presented in alphabetical sequence of author (or editor or title, see §11.2.2.2, p.71 - 11.2.2.4). Secondary sequencing is by year of publication.

Authors whose surnames start with prepositions or articles should be alphabetised according to the norms of the relevant country of origin (see §6.9.2, p.39, e.g. *P. van der Merwe* as 'Merwe, P. van der'; *L. del Grosso Destreri* as 'Grosso Destreri, L. del').

11.2.2.2 *Editors*

If a work listed in the bibliography appears in an anthology edited or compiled by someone other than the author, details of such editing or compilation should be included (e.g. 'ed. J Wankeltoss' under Maverickx 1986 in §12.2, p.80). Note that such works appear in alphabetical order of author, not of editor. However, if a work listed in the bibliography constitutes a complete volume and if such a volume is the result of editing or compilation, that work is listed as if the editor or compiler were the author, except that the abbreviation 'ed.' or 'eds.' is placed in brackets after the name of the editor(s) or compiler(s) (see Hagendass and von Bumsen 1935 or Wankeltoss 1986, §12.2, p.80).

11.2.2.3 *Unknown authors or editors*

If a work's author or editor is unknown, the *title* of that work is listed in the same alphabetical sequence as the authors (see *Daily News* and *Golden Treasury* under §12.2, p.80). Definite and indefinite articles ('the', 'a', 'an', 'le', 'la', 'les', 'der', 'die', 'das', 'de la', etc.) are ignored in title alphabetisation. See also alphabetisation of

11.2.2.4 *Several works by one author*

If the bibliography contains more than one work by the same author published the same year, a lower case letter is added after the year of publication to distinguish one from the other (see Wankeltoss 1991a and 1991b under §12.2, p.80).

If several works by the same author are included in the bibliography, it is customary to write the author's name in connection with the first relevant work only and to replace that name with a dash in connection with subsequent works by that same person (see Offerkeik or Wankeltoss under §12.2, p.80).

11.2.2.5 *Unknown publication date*

If a work's year of publication/release is unknown, the abbreviation 'n.d.' (= no date) replaces the year of publication (see Lorting under §12.2, p.80). If applicable, undated publications by a particular author/composer/artist are listed after items by the same author/composer/artist which do have a known publication date.

11.2.2.6 *Place of publication*

Apart from author, title and publication year details, bibliographical listings should, except in the case of periodicals, also include the place of publication.

11.2.2.7 *Publisher details*

With the exception of periodicals, it is helpful, though not mandatory, if the name of the publishers is included in the bibliographical details. Inclusion or exclusion of names of publishers should be consistent.⁷⁹

11.2.3 *Layout of bibliography*

- ☑ The only item in a bibliographical entry to appear in italics is the actual published volume (i.e. name of book, anthology, journal, etc.). All other details and unpublished volumes appear in roman type.
- ☑ If you don't use a word-processor sporting *italics*, underline whatever ought to be in italics.
- ☑ Each bibliographical entry is formatted so that all lines except the first one are indented.

The following types of bibliographical entry are presented as follows (examples in this typeface):

11.2.3.1 *Published book by one author*

Surname, Initial(s). Year of publication. *Title of Book*. Place of publication: Publishers.

Middleton, R. 1991. *Studying Popular Music*. Buckingham: Open University Press.

Offerkeik, Y. 1993. *The Phallocentric Fallacy of Scribal Sadism*. London: Rotverbiage.

Note that the author's surname comes first, separated from his/her initial(s) by a comma. No extra full stop follows the author's initial(s), but there should be a full stop after the year of publication and after the title of the book. Note also that the place of publication is separated from the publisher's name by a colon

11.2.3.2 *Published book by more than one author*

Such entries are presented as above, except that the various authors are separated by a comma. All author initials are supplied with a full stop:

Author 1, A., Author 2, C.D., Author 3, E. Year. *Title of Book*. Place of publication: Publishers.

Bourdiable, Q., Faubrouillard, C. 1975. *Vers une métathéorie de la métathéorie*. Paris: Dubois.

Johnson, B.J., Johnson, H.Q., Lindenbaum, Y.Z., Zerboni, G. 1994. *Post-modern Aesthetics of Popular Music and Egocentric Defeatism*. Mil-dura: Sensible Publishers.

11.2.3.3 *Published volume edited by one person*

Editor, G.H. (ed.) Year. *Title of Volume*. Place of publication: Publishers.

Wankeltoss, J (ed.) 1986. *Dissolutions of Meaning, Debacles of Marxism and Demises of Modernism*. New York: Sage, Onion and Stuffing.

11.2.3.4 *Published volume edited by several persons*

Editor, I.J., Editor, K.L. (eds.) Year. *Title*. Place: Publishers.

Hagendass, O., Bumsen, H. von (eds.) 1935. *Phrenologisch Musikforsc-*

79. For reasons unknown, *Popular Music* (Cambridge University Press) bibliographies do not contain publisher details. *Popular Music* house style also presents the place of publication between brackets.

hung. Nürnberg: Deutsche Geburtsrechtsverlag.

11.2.3.5 *Published volume with unknown author or editor*

Title of Volume. Year. Place: Publishers.

Daily News Yearbook 1972. 1973. Watford: Daily News Publications.

The Golden Treasury of Page 3 Pin-ups. 1986. Croydon: Quality Press.

11.2.3.6 *Authored article in published periodical*

Author, A.B. Year. 'Title of Article'. *Name of Periodical*, Volume/Number [or date]: Page(s).

Frothenheim, S. 1994. 'Radical Rockers Back in Business'. *Sunday News*, 24 September: 31.

Offerkeik, Y. 1993. 'The testosteroneic fascism of logical thought'. *Postmoderniana*, October - November: 134-146.

Wankeltoss, J. 1991. 'Sexing the Other'. *Journal of Postmodern Gender Theory and Politically Cool Rockology*, 3/1: 24-36.

Note that the title of the article is written between inverted commas and in roman type. The name of the periodical is italicised but not its volume, issue, date or number(s). The page(s) occupied by the article is/are placed after the colon following the name and number of the periodical.⁸⁰ No publishing or editing details need to be supplied in connection with bibliographical entries for journals or newspapers.

11.2.3.7 *Published contribution to anthology*

Author, C. Year. 'Title of Contribution'. *Name of Anthology*, ed. E. Ditor: Page(s). Place: Publishers.

Maverickx, B. 1986. 'Bourdieu, Baudrillard and the postmodern patchwork of pop'. *Dissolutions of Meaning, Debacles of Marxism and Demises of Modernism*, ed. J. Wankeltoss: 278-302. New York: Sage, Onion and Stuffing.

Note that this type of entry works in the same way as articles in periodicals, except that editor details precede page details and that both place of publication and publishers are included at the end.⁸¹

11.2.3.8 *Unauthored article in newspaper or journal*

'Title of Article'. Year. *Name of Newspaper*, 30 February: Page(s).

'Cutting the Cutting Room Crap'. 1984. *Mediaweek*, 31 September: 4.

11.2.3.9 *Foreign language titles*

It is helpful if titles in languages other than English, Latin, French or German are provided with a translation. In the case of articles in periodicals and of contributions to anthologies, it is only necessary to translate the title of the article or contribution, not the name of the volume in which they occur.

Author, Å. Year. 'Titel på vedebörande artikel' ('Translation of the title of the article in question'). *Foreign Name of Anthology*, eds. E. Ditor, C. Compiler: Page(s). Place: Publishers.

Author, Å. Year. 'Titel på vedebörande artikel' ('Translation of the title of the article in question'). *Foreign Name of Journal or Newspaper*, Volume/N^o: Page(s).

Writer, Ö. Year. *Boktitlen* ('Translation of Book Title'). Place: Publishers.

For examples, see Åhlén 1999, Dahlén 1990, Lindqvist 1992 in §12.2, p.80, below.

80. *Popular Music* house style presents page numbers in the format pp. xx-yy, e.g. *Popular Music*, 6/1, pp. 21-35.

81. *Popular Music* house style uses the following presentation: Author. Year. 'Contribution', in *Anthology Title*, ed(s). Editor(s) (Place), pp.xx-yy. For example: Smith, J. 1999. 'Diminished Chords in Modal Music', in *Modes of Modality*, ed. W. Jones (Cardiff), pp. 111-123.

11.2.3.10 Unpublished writings

Examples of unpublished writings are found in §12.2 under Andersson 1978, Roberts 1999, and Svensson 1999.

11.3 Musical works

Some essays and dissertations on popular music actually deal with *music*. When writing about music you should make clear which version (edition, recording, etc.) you are referring to so that readers have a chance of finding that music in notated or recorded form and of playing or hearing that music themselves. If you are writing about particular pieces of music, you will therefore need a list of musical sources to which you can refer. These sources should be listed in a separate appendix following the bibliography. Principles of referencing, layout and presentation are similar to those applicable for bibliographies (see §12.2, p.80).

11.3.1 References in main text

You can refer from your main text directly to a work included in your list of musical references in the same way as used for bibliographical references (see §11.2.1, p.69). It is usually clear from the context that bracketed references in the main text are to *either* the bibliography *or* to the list of musical references, not to both. Occasionally, however, it may be necessary to mark main text references to listed *musical* works with an asterisk and to leave bibliographical references without. For example, '*Lennon 1970' might refer to John Lennon and the Plastic Ono Band's recording of *Working Class Hero*, whereas 'Lennon 1966' (without the asterisk) could refer to a bibliographical citation of his book *A Spaniard in the Works*.

11.3.2 List of musical references

11.3.2.1 General

The same principles apply here as for the bibliography. Presentation is in primary order of main author name. The main author name will almost certainly be the artist(s) in the case of recordings of pop, jazz, blues and similar genres. In the case of notated sources (scores, sheet music, manuscripts, etc.) and of recordings of music in or closely related to the European art music tradition, the composer will almost certainly feature as the main author name.

An example list of musical references is provided under §12.3, p.81. Please note that many of the examples are fictitious.

The list of musical references presents details of audio recordings, printed or written notation, etc. Video recordings should be listed in a separate appendix (see §11.4, p.77).

- ☑ The only item to italicise is the title of the actual commodity sold.⁸² All other details are in roman typeface.
- ☑ If you don't use a word-processor sporting *italics*, underline whatever ought to be in italics.

82. i.e. the name of the CD, Musicassette, LP, single, score, song collection, etc. Note that titles of unpublished musical sources are not italicised (see §11.3.3.12, p.77).

11.3.2.2 Source documentation details

Most records released since the 1970s show the year of release preceded by a 'P' somewhere on the actual label. Sometimes the year of release appears on the record sleeve or in the CD or cassette inlay.

Details of record label, number and year of release can also be found in discographies. The annual volumes *British Hit Singles* and *British Hit Albums* are useful for recordings in the UK pop charts, while Joel Whitburn's *Top Pop Records* and *Top LPs* cover the *Billboard* Hot 100 and album charts respectively. The IPM record library is another useful source of discographical information, as is the Penguin *Rock'n'Rom* CD in the IPM's resource unit.

11.3.3 List of musical references – layout

11.3.3.1 Individual pop tracks on albums or CDs

The format for presenting such items in the list of musical references is as follows:

Artist, Forename [or initial(s) or article(s)]: Year. 'Title of Track' (Composer, if known).

Name of Album. Record Label and n°, e.g.

Bottles, The. 1963. 'Shove Me, Do' (Lepricorn, McFartney). *Introducing the Bottles*. Wafflaphone WCS 7826.

Funky Fred. 1976. 'Grit Me Baby'. *Put a Sock in it*. Soulglow Records SLGLW 12345.

You can then refer to your appendix in the following manner:

There was no doubt that Cincinnati soul recordings like *Grit Me Baby* (Funky Fred 1976) were much fresher at that time than the perennial reissues of Bottles songs like *Shove Me Do* (Bottles 1963).

Note that all words, including *of*, *the*, *a*, *an*, etc., are capitalised in popular music tracks from albums and CDs.

11.3.3.2 Pop singles

Name of Band or Artist. Year. *Title of Single or 12 Inch* (Composer, if known). Record Label and n°, e.g.

Disease, The. 1987. *Sackcloth Turns Me On*. Student Depression Gothorama Records 5678.

Eczema. 1993. *Love Groove Glitzit remix #4*. White label CD, Manchester.

You can then refer from your text to the appendix in the following way:

Several of the old Foundry Records artists went independent and had huge chart successes (e.g. Disease 1987; Eczema 1993).

Note that *all* words are capitalised in popular music singles titles.

11.3.3.3 Pop albums

Artist. Year. *Title of album*. Label and number.

Bottles, The. 1963. *Introducing the Bottles*. Wafflaphone WCS 7826.

Funky Fred. 1976. *Put a Sock in it*. Soulglow Records SLGLW 12345.

11.3.3.4 Various or unknown artist albums

Title of album. Year. Label and n°.

The Best of South African TV Themes Volume 17. n.d. Docca SDL 12345.

Top Cross-Dress Hits of the Eighties. 1988. Music for Exposure MfE 9-C10078.

11.3.3.5 Soundtrack albums

Composer of Music to a Film, Forename. Year of record release. [‘Individual track from’] *Name of Film* [, year of film release if not same as record release.] [On *Album with a Different Name to that of Film*]. Record Label and n°, year of record issue, e.g.

Fagge, T. 1999. *The Glass Bead Game (Original Soundtrack)*. Fab Filmtrax FFX 10001.

Fifty Years of Film Music. 1973. Warner Brothers WB 3XX 2736.

Johnson, W. 1998. ‘Grayson & Burgess’ from *Jenkins in Darjeeling*, 1938 (main theme). On *The Best of British Empire Film Themes*. BFI First Issues BFIFI 1002.

2001: A Space Odyssey. 1968. MGM S 13.

11.3.3.6 Recordings of classical works

Please note that generic titles of classical works (e.g. Rondo, Symphony, Concerto) are not italicised.

Composer of Classical Piece, Forename: Name of Classical Work (year of first publication or performance or composition). [On *Album with Different Title to that of Named Work*]. Artist(s) performing the work, Record Label and N°, year of record issue, e.g.

Grieg, Edvard. 1891. ‘Morning’ (from the *Per Gynt Suite*). On *Richard Flederkrut Plays Your Classical Favourites*. Music for Boredom (EMU), MfB C123-456-X, 1988.

Mozart, W.A. 1785. Piano Concerto N°21 in C Major (‘Elvira Madigan’). Turnabout 34080, n.d.

Mussorgsky, M. 1863. *Night on a Bare Mountain*. London Symphony Orchestra, György Solti. Decca SXL 6263, 1966.

11.3.3.7 Reissues and cover versions

If the source of music you are referring to is a reissue or a cover version of an original recording, such information should be made clear in your list of musical references, for example:

The Mothers of Invention. 1966. *Freak Out*. Kama Sutra 2683 004. Reissue on Zappa Records CDZAP1, 1987.

Rota, Nino. 1974. ‘Romeo and Juliet’ (cover version by The Tony Hatch Orchestra of 1966 film theme). *Hit the Road to Themeland*. Pye NSPL 41029.

Washington, Blind Banana. 1939. *Smokestack Woman Blues*. Blackbird B7417. Reissue *Down Home Blues Vol. 4*, Bluestrax BLU CD 224, 1990.

11.3.3.8 Scores

Please note that generic titles of classical works (e.g. Quartet, Symphony) are not italicised.

Composer. Year of composition/first performance. *Title of work* or Generic title [(type of score if not full orchestral)]. Place of publication: Publishers [, year of publication if different from year of first performance].

Bach, J.S. 1722. *Das wohltemperiertes Klavier Band I*. Leipzig: Breitkopf & Härtel, n.d.

Bartók, B. 1927. String Quartet N°3. Vienna: Universal Edition, 1929.

Bernstein, L. 1957. *West Side Story* (vocal score). New York: Chappell.

11.3.3.9 Songs in collections of printed music

Composer. Year of composition/first performance. ‘Song Title’. *Title of collection* [, editor(s)]: page(s) in collection. Place of publication: Publishers [, year of collection’s publication, if different from year of first performance].

‘The Rocky Road To Dublin’. *Irish Street Ballads*, ed. Colm O Lochlainn: 102-103. London: Pan, 1978 (first publ. Dublin, 1939).

Russell, Henry. 1837. 'Woodman Spare That Tree'. *The Parlour Song Book*, eds. M.R. Turner, A.Miall: 146-149. London: Michael Joseph, 1972.

Schubert, F. 1827. 'Der Leiermann' from 'Winterreise'. *Schubert Album Band I (Hohe Stimme)*. New York, London, Frankfurt: Peters, n.d.

11.3.3.10 Individually published and printed songs

Composer. Year of composition/first performance. *Title of Song*. Place of publication: Publishers [, year of publication].

Porter, C. 1936. *I've Got You Under My Skin*. New York: Harms Inc.

11.3.3.11 Named collections of printed music

Name of Publication. Year of Publication [, editor(s) / earlier editions]. Place of publication: Publishers.

Congregational Praise. 1950. London: Independent Press Ltd.⁸³

The Fitzwilliam Virginal Book (1963), ed. J.A. Fuller Maintland and W. Barclay Squire from early 17th century original, Leipzig: Breitkopf & Härtel, 1899. Facsimile edition, New York: Dover.

Songs that will Live for Ever. n.d., ed. M. Jacobson. London: Odhams.

11.3.3.12 Unpublished and off air musical sources

Titles of unpublished musical works are not italicised. See Tagg under §12.3, p.81, ff.

For off air recordings, see '99.5' and 'A Paler Shade of White' under §12.3, p.81, ff.

11.4 Audiovisual references

Similar rules of presentation apply to film, TV and video references as to bibliographies and musical sources. The only substantial difference is that:

- ☑ film, TV and video references are presented in alphabetical sequence of title, not of author, artist or composer, except in those cases described under §11.4.2.7, p.78 - §11.4.2.8, p.79.

Film, TV and video references need no special format in the main body of text.

11.4.1 Source documentation details

Videocassette covers and labels do not often provide satisfactory product documentation. Remember that the original year of release can usually be found in roman figures at the end of the final credits (e.g. mcmxviii = 1968), that the film production company's name is usually the first item in the opening credits and that the director's name is usually the penultimate credit at the start of the film.

Most source details about (mainly English language) films can be found in such popular reference works as *Halliwel's Film Guide* (Harper Collins) or *The Virgin Film Guide*.

Many details relevant to listing English language TV programmes can be found in such reference works as *Halliwel's Television Companion*.

Published music video source details for English language productions can be found in *The Official Music Master Music on Video Catalogue*, published by Waterlow (London).

When recording off air, it is important to note date and broadcast channel, especially in the case of material unavailable in published form.

83. Hymn book of the English Congregational Church.

11.4.2 Listing audiovisual references

11.4.2.1 Films

Name of Film (Director's Name). Year of release. Name of company (Nation), e.g.

Alexander Nevsky (S. Eisenstein). 1938. Mosfilm (USSR).

Robocop (P. Verhoeven). 1987. Rank/Orion (USA).

A Taste of Honey (T. Richardson). 1961. British Lyon (UK).

11.4.2.2 Films on published video

Name of Film. Year of original release. Name of film company if (Nation). [On Name of video if different from that of film]. Name of video company and N^o of video, Year of video issue, e.g.

Psycho (A. Hitchcock). 1960. Shamley Productions (USA). Universal VHR 1007, n.d.

Robocop (P. Verhoeven). 1987. Rank/Orion (USA). Polygram Video, Virgin Collection 083 828 3, 1989.

The Sound of Music (R. Wise). 1965. TCF/Argyle (USA). Fox Video 1051, 1993.

The Terminator (J. Cameron). 1984. Orion/Hemdale/Pacific Western. On *The Running Man / The Terminator* (double pack). Virgin Premiere VHS STV 4001.

11.4.2.3 TV programmes

Programme title. Years of broadcast. Production/Broadcast company (Nation).

Kojak. 1973-77. CBS/Universal (USA).

Ready Steady Go! 1963-67. ABC (UK).

Star Trek (1st series). 1966-68. NBC/Paramount (USA).

11.4.2.4 Published videos of TV programmes

Video title. Year of Issue. Video company and n^o.

Newman and Baddiel: History Today. 1993. Vision Video 0888 103.

The Worst of Neighbours. 1999. Oz Supersoap OzVHS 98234.

11.4.2.5 Off air recordings of films

Name of film (Director). Year of release. Company (Nation). Channel recorded from, Date of recording.

Leningrad Cowboys Go America (A. Kaurismäki). 1989. Artificial Eye (Sweden, Finland). Recorded from Satellite World Cable Film Channel, 30 February 1999.

11.4.2.6 Off air recordings of TV programmes

Name of programme. ['Name of episode']. Year of broadcast. [Production company, if different from broadcasting company.] Broadcasting company, date of recording.

Kojak: Episode 'Lead us not into Temptation'. 1974. CBS/Universal. Recorded from Swedish TV1, 15 March 1975.

News at Ten. Signature recorded from ITV, 6 August 1996.

Top of the Pops. 1996. BBC1, 16 May, 23 May, 6 June.

11.4.2.7 Published music videos

If devoted to one artist, published music videos should be listed by artist. If the video features different artists, it should be listed by title.

Artist. Year of Issue. *Title of Video*. Video Company and Number.

Divinyls, The. 1989. *The Best of the Divinyls*. Chrysalis Festival 82093.

Title of Video. Year of Issue. Video Company and Number.

Laser Rave Megahits. 1999. Ecstasy Vids ECS VHS 99100.

11.4.2.8 Individual music tracks from TV

These should be listed by artist rather than by title.

Arist. Year of broadcast. 'Title of Track'. *Name of TV Show*. Broadcasting Company, Recording date.

Gina G. 1996. 'Just A Little Bit'. *Top of the Pops*. BBC 1, 16 May.

Eczema. 1999. 'Bogoff Remix #19'. *Techno Time*. MTV Europe, 30 February.

Lightning Seeds, The. 1996. 'Three Lions'. *Friday Night Live*. ITV, 28 June.

11.4.3 Internet sites (URLs)

If you use the internet for reference purposes, you must of course provide details of that source. Unfortunately, since web sites are also updated, you must also give date on which you visited that site.

Radical Rockers Home Page. <http://www.gungenet.co/rockoco/trivia/radrock>, 22/2/1999.

Tagg, Philip. *The Göteborg Connection*. <http://www.liv.ac.uk/ipm/tagg/articles/gbgcnct.htm>, 1/10/1997.

11.5 Other appendices

11.5.1 General

Certain graphs, tables, figures, illustrations or music examples you may produce in the course of your work can be placed in the main body of text. Such practice is advisable if the illustrations, tabular information or examples are essential to the comprehension of the text around them. However, if the tables, graphs, etc. occupy more than a page, or if the illustrations in question are not essential to the immediate understanding of the text around them but nevertheless important to include in your work, it may be advisable to put those graphs, tables, figures, illustrations, music examples, etc. into separate appendices.

Questionnaires and interviews require special treatment.

11.5.2 Questionnaires

If your work presents information gathered from questionnaires, it is customary to present each questionnaire as a separate appendix. The rationale behind the construction of questionnaires should of course be presented in the main body of text. It is also important to provide details of who filled in the questionnaire where and when.

11.5.3 Interviews

If you have conducted interviews including the same recurrent questions, those questions should be presented in a separate appendix.

Dates and locations of interviews should be noted, along with the name of the interviewee (if applicable) or of the number and type of respondents interviewed. Interviews are listed in a separate appendix (see §12.5, p.82).

12 Specimen appendices

12.1 Endnotes

There are no endnotes in this houndout.

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