ASSIGNMENT and DISSERTATION TIPS

(Tagg's Tips)

Online version 5.3c (May 2007)

N.B. Page numbers differ from those of previous versions

This version is very similar to version 5.2 (2005) with two exceptions. [1] Changes in technology have necessitated the rewriting of sections dealing with the submission of audiovisual materials. [2] New sections on *Musical symbols and abbreviations* and on *Guitar notation* have been added. Pages are renumbered and cross-references updated.

This version is produced only for US 'Letter' size paper. To obtain a decent print-out on A4 paper, please follow the suggestions at http://tagg.org/infoformats.html#PDFPrinting

Avis aux francophones

Les sections suivantes de ce document existent en français et sont disponibles en ligne |www.tagg.org/udem/MasinoTips1.htm|:

- Plagiat (comment l'éviter, plagiat d'internet, §2.7)
- Opinion et interprétation (jugements de valeur, évaluations inteprétatives du sens musical, §5.3)
- Hypothèse, arguments, conclusion (§2.3, 3.1)
- Ponctuation (§6.1-6.8)
- Majuscules et minuscules (nationalités, diacritiques, institutions, titres, etc., §6.9)
- Italiques (§6.10)
- Citations (§10.2).

La section 1 existe dans le document *ABC de la remise des travaux* |www. tagg/udem/ ABCremise.htm|. Toutes les autres sections ne sont disponibles que dans ce présent document en anglais. Si vous voulez m'aider à traduire le reste de ces « Tips », n'hésitez pas à me contacter |www.tagg.org/infocontact.html|. Merci.

Introduction

(Online version 5.3., May 2007)

Why this booklet?

This text was originally written for students at the Institute of Popular Music at the University of Liverpool. It has, however, been used by many outside that institution.

The aim of this document is to address recurrent problems that many students seem to experience when writing essays and dissertations. Some parts of this text may initially seem quite formal, perhaps even 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 paralinguistic expression*.[1] Such compensation entails 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 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. Of course, it is more important to write with enthusiasm than to be inhibited by rules of punctuation, layout and grammar. However, with all the enthusiasm and best will in the world you will fail to get your message across to readers if your writing is clumsy, ambiguous, incomprehensible or peppered with errors. This booklet is supposed to help, not hinder, your chances of communicating your thoughts in writing. Good ideas mediocrely presented may well be preferable to mediocre thoughts in a pleasant linguistic package, but good ideas well presented are invariably a relief to read, sometimes even a joy. Your readers — and that does not just mean those who mark what you write at university — will be happier if they can quickly and easily understand what you write.

Job prospects

Another important reason behind this booklet is the incontrovertible fact that *you are more likely to succeed in many jobs if you write well than if you write badly.*

Imagine, for example, that your job requires you to carry out one of the following tasks:

- you need to apply for financing to cover the costs of upgrading your community arts centre's MIDI sequencing facilities;
- the TV production company for which you currently work demands that you explain why the string pads on your old synthesiser aren't good enough and why you have to hire sixteen professional string players to complete the successful recording of your film score;
- you have to convince an important A&R representative for a large foreign record company why he/she should sign the local band you currently manage;
- you have to invite a well-known figure to talk at your college or to perform at a concert you are organising;

---

1.   Paralanguage: elements or factors of language that are ancillary to language proper, e.g. intonation and gesture (*Oxford Concise English Dictionary*, 9th edition, 1995).

- ◆ your application for an interesting job — at a music college, in a media corporation, in arts administration or whatever — has to include a personal statement of your skills, abilities and interests;
- ◆ in order to advance in your job you have to produce an annual report on your own, or on your department's, activities.

If any of these tasks were to be discussed face to face at a meeting and you turned up in flip-flops and nylon shorts, you would not be taken seriously, especially if you went on to swear like a trooper, mumble incoherently or utter erratic statements without respecting the views of your interlocutors. By the same token, you will not be taken seriously by your readers if your *written* language is bad, unclear, opinionated or too colloquial. Nor will the impression you create be improved by messy layout, clumsy sentences, bad spelling and punctuation any more than your sartorial elegance was enhanced by donning flip-flops and nylon shorts for board meetings. This manual should help you out of any scribal flip-flops or nylon shorts you might own and provide you with linguistic attire more appropriate to the tasks listed in the bullet points above. In fact, two more points need to be added to the list. Imagine, for example that:

- ◆ you have to write several essays and a couple of dissertations as part of your university degree course;
- ◆ you have to leave university with a decent degree in order to have a chance of following the career path that interests you.

These last two points, as well as the six which preceded them, make it clear that you are well advised to read this manual if you are at all unsure about your writing skills.

Fundamental reasons

Although the reasons just presented for improving your writing skills may be convincing — they certainly can't be accused of being narrowly academic —, it is quite sad that they have to be stated at all, not so much because those reasons ought to be obvious to anyone of average intelligence as because they sound like a threat: 'if you don't write properly it'll be your own funeral', so to speak. Whatever validity such a threat may own, I personally find a stick much less motivating than a carrot. True, you have a better chance of a better job if your writing skills are good, but there is much more to writing — and to life — than that.

It is, frankly, more *fun* to be understood and respected than misunderstood and ignored, even ridiculed.[1] Just as the ability to make music in more than one style enriches your music-making, just as being able to converse in a foreign language means that you can get to know more people and be exposed to more ideas, the ability to write also expands your communicative horizons. If it's fun to communicate with others through music, then knowing how to wield the pen or computer keyboard ought also to be fun. It's a all question of personal empowerment.

How to use this manual

- ◆ Everyone should read sections 1-5 and sections 8-12.
- ◆ If you are unsure about punctuation, read §6, p.30, ff.
- ◆ If you are unsure about abbreviations, read §7, p.47, 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, foot-

---

1. For example, regular corporate memos emailed by management to about one thousand employees in a Canadian music retail company were the object of repeated ridicule from staff who did not know whether to laugh or cry in response to the number and gravity of English-language errors in those emails (according to Karen Collins, employed at Future Shop, Kitchener-Waterloo, Ontario, 1996-99).

notes, 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 booklet:

This is the typeface for example text.

> This is a quotation passage within an example text.

This is a bibliographical entry example.

♦ This is a bullet point, usually in a list of examples.

This is normal text.

- ◆ This is a bullet point in the normal text.
- ⚑ This is an example of acceptable writing.
- ☧ And this egg sample ov right in, dunarf suk.
- / This is a statement by US precedent, George W Bush II.

★ 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.

The *phonetic* anomalies of standard *UK English* (Southern/official/'BBC') are set out as follows according to the International Phonetic Alphabet.

ɑː	Ah!, hARp, bAth, lAUgh, hAlf	ɔ	hOt shOt, whAt, wAnt
æ	hAt, cAt	oː	Or, Oar, AWe, wAr, mOre, All, fOr, fOUr
aɪ	EYE, I, mY, fIne, hIgh, hI-fI	ɔɪ	tOY bOY, cOIl
aʊ	dOWn, abOUt	ə	About, bettEr, circUmspect, cOrrectiOn, currAnt, currEnt, hEr, colOUr, fIr, fUr, fuEl, liAr, lyRE, tErrific, tutOr, measUre
ð	THe, THat, cloTHing, breaTHe		
dʒ	Jazz, General, conGenial, aGe	əʊ	nO, knOW, tOE, tOAd, cOld, whOle
ɛ	hElp, bEtter, mEAsure, lEIsure	ʃ	SHirt, staTIon, CHampagne
ɛː	AIr, bEAr, bAre, thEre	tʃ	CHurCH, iTCH
ɛɪ	dAte, dAY, wAIt, stAtion	θ	THink, THrow, noTHing, cloTH
ɪ	It, mInUte, complEment, prEtend	ʌ	bUt, lUck, wOn, cOlour
iː	sEEs, sEAs, sEIze, FIjI	uː	bOOt, cOOl, rUle, rUde
ɪə	hEAr, hEre, bEEr, pIEr	ʊ	fOOt, lOOk, bUsh, pUt
ŋ	sINGiNG, syNc-iNG, thiNk, goNG	ʒ	Genre, deriSion, meaSure, seiZure, miraGe
ˈ = *the syllable to the right is stressed*		ː = *the vowel to the left is long*	

1 *Formal practicalities*

1.1 *Crucial points*

1. *Print out your assignment or dissertation and submit it as hard copy.* It's easier to read on paper than on a computer monitor and it's incovenient or unadvisable to use a computer in the kitchen, in bed, in the dentist's waiting room, on public transport or wherever else markers get a moment to do their correction work.

2. *Use the appropriate cover sheet and fill in the details properly.*
Using a cover sheet aids identification of details necessary for filing and retrieving your work. It also provides you with a receipt that your work and its appendices, including accompanying recordings, have been duly submitted.

3. *Use only A4* (210 x 297 mm) (*'Letter' size paper* (215.9 x 279.4 mm) only in North America). One single paper size facilitates filing, carrying, storage, etc.

4. *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.

5. *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.

6. *Use a word processor or desktop publisher*. We are, after all, living in the twenty-first century. Besides, poor handwriting severely impedes comprehension. If writing by hand, use a pen with *black ink*: so that your work is photocopiable, and so that you can distinguish more easily any comments (usually in red or blue) made by whoever marks your work. *Never use a pencil or coloured pens*.

7. *Copy your work before submitting it.*
If you do not have your work on disk, photocopy it. Texts have been known to get lost in the increasing amounts of paper teachers are expected to deal with under the brave new bureaucracy of university 'management'. If your work is on hard disk or on a server make sure you have a backup copy on an external carrier, e.g. diskette, CD-ROM, zip drive, removable hard-drive.

8. *Leave proper margins*, especially on the left. Text obscured by a binding mechanism cannot be read. Sufficient margin, both left and right, also allows the marker to enter comments and is much easier to read.

9. *Use a line spacing of at least 1½ between lines within paragraphs*.

10. *Leave some blank space between each written line* to facilitate the marker's insertion of comments (e.g. an extra 6 points if writing in a 12-point font).

11. *Do not submit your text in a plastic pockets*.
It is time-consuming for markers to extract every single piece of paper from plastic pockets in order to make notes or comments on your work. It is also time-consuming to have to put each sheet back. Instead, bind your sheets of paper together in a way so that the marker can write comments on them. Staplers are useful binding tools.

12. *Do not submit original hard copy* if you wish it to be returned with no comments written on it in ballpoint pen.

13. *Leave extra space between paragraphs.*

If you insert enough space between paragraphs you will not need to indent. *If you insist on keeping paragraph and line spacing the same, you must always indent a new paragraph.*

14. *Run at least two spell checks* 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.*
Bad punctuation obstructs comprehension (see §6, p.30, ff.).

16. Check for capitals, italics and quotes (see §6.9, p.39; §6.10, p.44).

17. *Check pronominal referencing.*
Readers read text, not your mind. Are you sure there can be no doubt what each 'it', 'this', 'which', 'they' etc. refers to? (See §5.7, p.28.)

18. *Check sentence construction.*
Proper sentences make much better sense and are much easier to read. If your software includes a style check, run it (see also §5.6, p.25).

19. *Check page layout.* Good layout makes reading easier.

20. *Check your references* (see §2.5, p.11; §3.1.4, p.13; §11, p.76; §13, p.91). You *must* make sure that anything you quote, paraphrase, refer to, draw on, etc. is properly sourced.

21. *Check your links* (see §5.5, p.21).

22. Does your work have a *coherent structure?* (See §3, p.12.)

23. *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?

24. *Get someone else to read through your work* before submitting it.
Why not arrange with a fellow student to read through their work if they read through yours?

25. Plan to *finish writing in time to allow your work to be properly checked* through (see previous point) before submitting it (see next point).

26. *Submit your work on time.*
Deliver your work personally, with the appropriate cover sheet filled in (see point 1, above), to the appointed person / place.[1]

27. If your work includes recorded appendices (CD, DVD, etc.), *label each carrier and its protective cover clearly with your name and an indication of its content.* If your CD or DVD

28. NEVER PLAGIARISE (see §2.7, p.11-13)

1.1.1   Musical notation

1.1.1.1   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.[2] Therefore, please observe the following guidelines.

1. *Do not submit manuscript paper any larger than A4 or US 'Letter' size.*

---

1. For IPM assignments that person and place is the IPM secretary in his/her office.
2. Assignments are often taken home for marking. Some are sent to external examiners. A3 format makes carrying and sending unnecessarily complicated and expensive.

2. *Write your notation on one side of the paper only* to facilitate photocopying, reduction and scanning.

3. If possible, *use notation software* to produce your music examples, transcriptions and written compositions. Most notation software packages export to image files which can then be imported into most types of desktop publishing software (recommended software: Finale or Sibelius).

4. Use a photocopier to *reduce one large-size or two standard sheets of manuscript paper to one standard-size sheet* (A4 or 'Letter', see §1.1.1.3). If your notation is very large, it may be advisable to reduce your score twice.

5. It is often more practical to *use landscape* rather than portrait orientation of an A4 or 'Letter' page for presenting scores, transcriptions, compositions, etc.

6. As with standard text, *leave generous margins* all round your transcriptions and compositions.

7. Always *paginate and bar-number* your transcriptions, compositions, etc. Page and bar numbers allow you to refer to your notation from the main text.

8. *Follow standard notation practice.* Check your enharmonic spelling. Present drumkit parts and lead-sheet chords according to established norms.[1]

1.1.1.2   Manuscript paper originals

For handwritten notation on manuscript paper, *use black pen.* Never submit pencilled script and do not use coloured pens. Best notation results are obtained by using notation software (see #3, above).

1.1.1.3   Reducing to half size

1. Lay your one large sheet, or your two 'normal-size' originals side by side, face down on the photocopier's glass.

2. Ensure that the photocopier registers the original(s) correctly.

3. Ensure that the relevant paper tray contains enough A4 or 'Letter' paper.

4. Ensure that the photocopier's magnification/reduction display shows the numeral 70. If it does not, press the manual/automatic toggle button and set reduction factor manually to 70% (½ size). Then press the usual copy button.

1.1.2   Recorded materials

If your assignment requires submission of material stored on CD or DVD, please remember the following.

1. Ensure that *your name and a description of the work are visible and legible on both the medium and on its cover.*

2. *Submit audio or audiovisual examples on a CD or DVD.* Do not submit recorded materials on MiniCassette or videocassette.

3. Do *not* submit CDs or DVDs without an adequate protective cover

4. *You must label each carrier and its protective cover clearly with your name and an indication of its content.*

5. If the data on your CD is not in standard CD format (*.CDA files), you must indicate in what format the data is stored (e.g. *.MP3).

6. If the data on your DVD is not in standard DVD format (*.IFO, *.VOB, *.BUP etc.), you must indicate in which format the data is stored (e.g. *.AVI).

---

1. For details, see §13.4.1, p.94 (or www.tagg.org/teaching/analys/drumkit.pdf) and §13.3, p.93 (or www.tagg/org/teaching/harmonyhandout.pdf).

7. If you submit a recorded audio extract shorter than the track from which it is taken, you should always end that extract with a fade-out, unless (of course) the end of the original track coincides with the end of your extract. Violent cuts in the middle of a musical flow do not make a serious impression. It may sometimes also be necessary to fade in an extract is its start does not coincide with that of the track from which you are recording.

1.1.3 Use of computer

You are strongly advised to use a computer for your written assignments for the following reasons:

1. Computers are virtually everywhere these days and basic computer skills are essential in many jobs. It's better to learn about computers now than to hope they'll become unnecessary or any easier to use in your foreseeable future.
2. You do not need to photocopy your text. It remains on the computer's hard disk. You need only think about backing up — a matter of seconds.
3. You can alter your text without using rubbers, TipEx, scissors or glue. You also avoid messy crossings-out, unwanted empty spaces, 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. Some word-processing and desktop publishing packages also come with a style check, others with indexing and table-of-contents-generating facilities.
6. 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. short music examples, drawings, photos) into your text file.
7. Text produced using a word-processing or desktop publishing package is much easier to read than handwritten text.
8. For further details on computer availability on campus, see separate handout.

1.1.4 Basic word processing

[to be written up]

1.1.5 Basic notation software

[to be written up]

2   *Planning a dissertation*

Although section 2 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.[1]

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.

If you present your hypothesis as it were a foregone conclusion it ceases to be a hypothesis. Just as you would not expect anyone to read through a whodunnit story to the end if the whodunnit question is answered at the start, no-one will want to read your work if you start with a foregone conclusion.

2.4   *Existing body of knowledge*

As with murder cases, academic problems and their solutions also have precedents in the sense that other people will have almost certainly dealt to some extent with similar questions previously. They may even have dealt with similar questions in a similar way. It is for this reason that you must check who has said or written what on topics similar to yours. You will also need to check if others have approached a topic comparable to yours in a useful fashion. 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 (see §2.7, p.11).

---

1.   *Epistemology* (ἐπιστήμη = '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.76; §12, p.88). 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.14. Some names (people, places) may also need introduction or explanation before they are used on their own.

2.7   *Avoiding plagiarism*

Plagiarism, from the Greek πλάγιος (=askance, treacherous) via the Latin *plagiarius* (=kidnapper), means taking the ideas of someone else and passing them off as your own. In *Roget's Thesaurus*,[1] plagiarism is mentioned in the same breath as theft, fraud, bluff, fake, sham, forgery, deceit, dishonesty, imposture, swindling, cheating, pirating, misappropriation and breach of trust.

Avoiding plagiarism does not mean that you should not use other people's ideas; on the contrary, good research draws largely on the work of others. Plagiarism occurs only when the work of others goes unacknowledged and is passed off, intentionally or unintentionally, as if it were yours. *Plagiarism is best avoided by clearly referencing the source* (author, work, date, page or bar number, etc., see §11) of the work you quote, paraphrase, draw on, are influenced by, etc.

Markers suspect plagiarism on the basis of certain common symptoms, for example: [i] clear changes of style within the same assignment; [ii] notable differences in the frequency of linguistic errors between different sections of the same assignment; [iii] turns of phrase that do not seem typical of the student's usual writing manner; [iv] facts, proper names, vocabulary, types of subject that do not seem to be part of the student's usual discourse or competence; [v] in-text references that are either inadequately sourced, or not sourced at all; [vi] page references omitted in conjunction with in-text references; [vi] the presentation of ideas or of a writing style with which the marker is previously familiar from elsewhere.

Plagiarism is regarded as a serious type of fraud and treated accordingly. An assignment suspected of plagiarism is always given to a second marker. If both markers independently harbour suspicions of plagiarism, or if the plagiarised passage is found by either marker, the matter is passed to the Head of Department who conducts his/her own investigation. On the basis of that investigation a decision is made as to whether

---

1.   ed. Betty Kirkpatrick, London: Longman, 1987.

the student may resubmit or whether the student should fail, or whether other measures are called for. Plagiarism can in particularly severe cases result in expulsion from the university.

2.7.1   Plagiarising on the web

It is both easy and tempting to copy from the internet and paste into your own work. However, no matter what type of data you copy (text, image, notation, recording, etc.), it is just as much the result of someone else's work (author, editor, composer, arranger, artist, etc.) as that stored on more conventional carriers (book, periodical, sheet music, phonogram, videogram, etc.). Internet plagiarism is therefore viewed as seriously as its conventional counterpart.

If you feel tempted to 'lift' from the web it may be useful to know that investigating suspected plagiarism is a simple, if boring and time-wasting, procedure. All the marker needs to do is to ask a search engine to produce hyperlinks to all web pages containing certain combinations of words or phrases. Eight times out of ten we find the page after a few minutes, once out of ten after just a few seconds.

Of course, if you fancy yourself as a 'clever-clogs', you can use various tricks to make the investigation process more difficult. Apart from ethical issues at stake, it is worth remembering that the amount of work necessary to succed in such dishonesty far exceeds that of simply indicating references clearly and honestly. Web plagiarism is just not worth the effort, however low your ethical standards may be.

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.9), 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;[1]
3. *definitions* of neologisms or of terms used in a special way (see §5.2, p.14);

---

1. 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

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.11);

6.   *hypotheses* (see §2.3, p.10) 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.

3.1.4   Appendices

Appendices are usually presented in the following order.
- Transcription or composition (if applicable);
- Other musical notation (if applicable);
- Endnotes (see §11, p.76; §12, p.88);
- Bibliography (see §11.2, p.77; §12.2, p.88)
- List of Musical References (see §11.3, p.82; §12.3, p.89);
- List of Audiovisual References (see §11.4, p.85; §12.4, p.90);
- List of interviews, graphs, tables, illustrations, etc. (see §11.5, p.87; §12.5, p.91);
- 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. For example, it may be better to combine all recorded references (e.g. CDs, videos) into one single appendix; or you may have used footnotes rather than endnotes; or musical notation may not be relevant to your assignment; or your assignment is too short to warrant an index.

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:

- poor sentence construction
- incorrect punctuation and spelling
- impersonal pronouns (usually 'this' or 'it') without clear referents
- slovenly use of words
- ambiguous or cryptic turns of phrase
- unsubstantiated opinions, judgements and interpretations presented as if they were facts
- conclusions and opinions presented before arguments substantiating them
- unclear distinction between your own ideas/text and those of others
- unsatisfactory links between sentences, paragraphs and sections
- lack of overall structure

5.2 Definitions

★ Readers read text, not your mind.

There are three types of obstacle to comprehension caused by lack of verbal definition in essays and dissertations: unknown concepts, ambiguous concepts and unknown names.

1. *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.
2. *Ambiguous concepts* are those open to differences in interpretation between reader and writer, as well as between different readers of your text.

3. *Unknown names* are those whose identity or relevance readers cannot be expected to grasp.

The first two types of concept require some kind of definition. The third type demands that the relevance and identity of the name in question be explained. Absolute definitions (those covering all possible meanings in all popular music study contexts) of the first two types of concept are not necessary. However, it essential to provide at least 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 (limited) 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.[1] 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.31; §7, p.47).

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 really sure they already 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.[2]

5.2.1.3 Unknown names 'in the know'

★ Do not preach to the already converted.

Since your assignments are neither contributions to fanzine *X* nor written for the mutual admiration purposes of in-crowd *Y,* you should angle your work with a much wider readership in mind. Most people, including your readers as well as yourself, will probably be popular music specialists of one kind or another, but the reader's area of expertise is unlikely to coincide with yours. You may well know details of particular artists, venues, scenes, labels, chord sequences, instruments, etc. so well that you expect everyone else to be equally interested and initiated. Such an assumption is both false and short-sighted. 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), dropping 'names in the know' is confusing, pointless and off-putting. 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 evident from the context.

5.2.1.4 Other unexplained names

★ Do not assume that readers know what you know.

Perhaps you have interviewed a particular individual, or conducted a study of music

---

1. 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.
2. 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.

in a particular venue, institution, company or small community. You may be so familiar with those people, places and their names that introductions seem superfluous to you. Readers, on the other hand, are unlikely to be familiar with those names. Consequently you must explain the identity and relevance of each potentially unfamiliar name the first time it appears in your text.

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 have 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 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[1]

★ 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.

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

---

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

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.76).

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 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.

★ English is the native language of 5% of the world's population.[1]

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.[2] Please be precise about which music you mean.

5.2.2.5.1 *Country music*

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.

5.2.2.5.2 *Dance and 'dance'*

★ For 99.9% of the world's population *dance* means moving the body rhythmically, usually to music.

Despite this obvious, general and global use of the word *dance*, many devotees of the UK's rave-related subcultures seem to use *dance* to signify no more than music associated with those subcultures. By so doing, they unilaterally disqualify waltz, polka, jig,

---

1. Global Statistics: http://www.xist.org/index.htm, 3/6/2001.
2. *African music* includes not only polyrhythm 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, extreme metal as well as flamenco, etc.

jive, chalga, salsa, samba, cúmbia, cueca, trepak, etc., etc. as dance — a highly dubious and ethnocentric restriction of the word.

If you still want to call the kind of 1990s music played in such clubs as Liverpool's Cream *dance* rather than anything else, you must convincingly explain why you have chosen to apply so restrictive a definition of the word in your assignment. If you mean music associated with UK youth club culture of the 1990s, perhaps you'd better use a more precise term to cover what you mean. Otherwise you will need to state your narrow definition of *dance* at the outset, to redefine it if you revert to its usual meaning, to define it again if you go back to the restrictive meaning, etc., etc. It may also be advisable to distinguish between *Dance*, with a capital *D* for the restrictive meaning, and *dance*, with a lower-case *D* for 'dance' in its usual sense (see §6.9.6.2, p.43).

5.3   Opinion and interpretation

5.3.1   Opinions and value judgements

★ Always distinguish between fact and opinion.

★ Do not preach to the already converted.

★ Do not assume that readers share your personal tastes and opinions.

There is nothing wrong with expressing your own opinions or values. On the contrary, personal opinions and values are essential in motivating anyone to write with conviction about any topic. *However*, it is quite another matter to state opinions as if they were irrefutable fact, or to slip them into your text as though there could be no other view of the issue than your own.

5.3.1.1   Negative value judgements

Although everyone reading your text will hopefully disapprove of murder, rape, neglect, greed, destruction, dishonesty, abuse of power, etc., it is unreasonable to assume that all readers will share your musical tastes or your opinions about particular social or cultural phenomena. Consider, for example, the following statement, written by someone who clearly hates rock music from the 1970s.

> ☠ This style exhibits the same bombastic self-importance as most seventies rock.

Whoever wrote this sentence assumes either that no-one can possibly disagree with his/her personal view of seventies rock, or that those who disagree with that view deserve no consideration. The first assumption is illusory and uninformed, the second one arrogant and disrespectful.

Another common trait of opinionated writing is the use of *derogatory quotation marks* and *deprecatory turns of phrase*.

> ☠ The whole rock 'aesthetic' was a dreamt-up concoction of 'intellectual' clichés.

Even assuming that rock aesthetics have been discussed in some detail before its appearance, the previous sentence will fail to convert readers to the author's opinion. Putting *aesthetic* and *intellectual* between quotes does not magically cancel the usual value of those words, nor will an intelligent reader be slow to wonder why *a dreamt-up concoction of clichés* should be a more accurate appraisal of the phenomenon than, say, *a carefully reasoned set of precepts*.

5.3.1.2   *Positive value judgements*

It is reasonable to assume that everyone reading your text will strongly approve of peace, love, kindness, concern, care, generosity, honesty, equality, reason, mutual respect, empowerment, emancipation, etc. It is, however, not reasonable to assume that readers share your musical tastes or your opinions about particular social or cultural phenomena. In fact, assumptions about shared positive values are even more common than illusory assumptions about negative value judgements. Here are some examples.

☠ Last night we heard some really good drumming.

☠ Changing from F9-5 to Emaj9 is much more interesting than from B7 to E.

☠ Superb channel balance and careful use of reverb on the vocal tracks makes this track a perfect recording.

☠ Tina Turner performed much better when she was with Ike.

☠ Smith (2001) provides a marvellous account of the trance scene.

5.3.1.3   *Some tips about value judgements*

You should never assume that readers agree with your ideas or share your tastes. Indeed, the purpose of a piece of academic writing is *not* to preach to a small group of fellow converts but to convince a much wider readership outside your own personal community of taste that what you are trying to communicate is valid, reasonable and important.[1] Unsubstantiated value judgements are more liable to act like a red rag to a bull and to discourage self-respecting readers from taking your text seriously.

When marking the ☠ sentences included under the two value judgement subsections above, I would almost certainly put red rings round *bombastic*, *self importance*, *'aesthetic'*, *dreamt-up*, *concoction*, *'intellectual'*, *clichés*, *really good*, *much more interesting*, *superb*, *careful*, *perfect*, *much better* and *marvellous*. I would probably also scribble 'who says?' in the margin, not because I think there is no validity at all in the opinions expressed but for three more serious reasons:

1. an opinion is stated as if it were an absolute fact;
2. it is not clear whose opinion it is;
3. it has not been shown that a majority of any given population, however small, thinks that the statement is true.

Ignoring these three considerations may be standard practice if you are working in corporate marketing, or as a trendy pop journalist, or if your work in any other way entails opinionated posturing and hype. Otherwise, unless you have clearly shown, for example, that most 1970s rock was in fact considered bombastic and self-important by the 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 Rolling Stones after *Sticky Fingers*. Even worse, imagine readers (*like* myself) who thoroughly enjoy the music of artists like Lynyrd Skynyrd or AC/DC. This respect of readers' tastes and opinions, whether you agree with them or not, means that you have to be very precise about whose opinion (e.g. your own) you are stating and about what is being praised or criticised by whom for which reasons.

In short, value judgements and swashbuckling invective combined with intellectual laziness may have its place in certain types of journalism and political or commercial propaganda, but such scribal sleight of hand is counterproductive when writing for

---

1. 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*.

readers who hopefully see themselves as critical, intelligent and independent human-beings rather than as malleable consumers of opinion, trends and fads.

Since it is usually impossible to present incontrovertible evidence supporting your opinion, you will have to use intersubjectivity as a means of qualifying the generality of your value judgement. You can present intersubjective qualification of your opinion in one or more of the following ways:

- by demonstrating that a majority of a particular population hold the same opinion;[1]
- by referring to a documented body of collective opinion;[2]
- by referring to several acknowledged experts or influential figures in the field;[3]

Failing these three procedures, you can, if you still insist on stating your own opinion rather than demonstrating its validity, resort to phrases like *In my opinion* or *It seems to me* or *I think*, etc. However, beware of *It seems* and *It appears* (without the *to me*), as well of *It could be argued* and *Arguably*, because these expressions beg the same questions as those at the start of this section: it 'seems' or 'appears' to *whom* according to *which* arguments on *which* basis?

★ If in doubt, leave out your personal opinions.

5.3.2 *Interpretative evaluations of musical meaning*

★ Your interpretation of the music is not everyone else'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*.

5.3.3 *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

---

1. Examples of 'particular populations' are: UK housewives, teenagers in Essex, a group of people you have interviewed, students following a particular module at the University of Liverpool, members of your family.
2. A 'body of collective opinion' could be the sort of values usually expressed by reviewers or fans in the specialist press (e.g. the *NME*, *Guitar* magazine, *Kerrang*), or in fanzines, e-zines, etc.
3. This is the least satisfactory alternative (unless those authorities base their opinions on facts which you would also need to relay to your readers) because the number of influential people you are likely to find supporting your view will not amount to much by way of statistical reliability.

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.

5.4   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 §10.1, p.74).

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 this matter 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 matter 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 to follow 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 (e.g. 'Moreover') or the final example (e.g. 'Finally'…)? Such episodic markers should prevent your text from reading like avant-garde poetry, trendy pop journalism, loose chat or an unstructured 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, even more so 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 aided by starting the new sentence with such words or phrases as:

- ♦ However, …
- ♦ Nevertheless, … or   Nonetheless, …
- ♦ Despite [the last statement], …
- ♦ Even though/if [what I just wrote may be true in one way], …

- ♦ Although [what you just read might sound fine], …
- ♦ This does not mean to say that …
- ♦ On the other hand, …
- ♦ Conversely, …
- ♦ Now, [previous text] seems to imply that … [but it doesn't really because] …
- ♦ One objection to [previous text] is that …, another that …
- ♦ Another way of …ing […] would be to …

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 …, …
- ♦ Not only …, but […] also …
- ♦ 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 …, …
- ♦ Given that …, …

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, … or 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 refutes …

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 …

If you use a forwards link you have to ensure that there is in fact something substantial in the subsequent text to which you can refer!

5.5.6.3   *References to appendices, examples, tables, etc.*

You will probably be very familiar with your own work, including all its appendices, music examples, figures, tables, transcriptions, etc. Your readers, including those marking your work, will not be so familiar. If you refer, for example, to a passage in a transcription or graphic score, your reference should include the bar number or elapsed time indicating the exact location of the passage in question.[1] Special procedures apply to in-text referencing of books and articles (see §11.2, p.77), recordings (§11.3, p.82; §11.4, p.85), and web sites (§11.4.2, p.87).

5.5.7   *Other link words and phrases*

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

1. *causal*, e.g. *because, since, due to, on account of, owing to, by virtue of, for which reason;*

2. *consequential*, 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;*

3. *intentional*, e.g. *so that, so as to, in order to, with the intention of, with the [sole] purpose of;*

4. *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, provided [that], given [that], with the reservation that, except if, except when, except for, with the exception(s) of, unless;*

5. *contradictory*, e.g. *however, nevertheless, nonetheless, despite, in spite of, this does not mean to say that, notwithstanding, on the other hand, while,[2] whereas, not … but …, conversely;* (+ *although*, etc., see 4, above)

6. *qualificatory*, e.g. *to the extent that …, in the sense that …;*

7. *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; just as … so too …;*

8. *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;*

9. *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.*[3]

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

---

1.   Your transcription or score should of course be supplied with bar numbers or elapsed time indications.
2.   Incidentally, there is no point using *whilst* if *while* will do just as well!
3.   For serious problems with an initial 'this', see Pronominal referencing, §5.7, p.28 ff.

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

It is unwise to start sentences with 'And', 'But' or 'So' since these words do not always establish a precise relationship between the new sentence or paragraph in construction and whatever preceded it (see §5.6.1, p.26).

5.6   *Sentence construction*

★ Write readable sentences.

★ Read everything you write out loud before you submit it.

★ Ask a friend to read your work before you submit it.

★ Write exactly what you mean to say and leave no room for ambiguities of interpretation.

★ Your readers are not telepathic. They read your text, not your mind!

Badly constructed sentences are without doubt the most common cause of confusion, ambiguity and irritation in texts submitted by students. Consider, for example, the following sentence I had to read a few years ago. Only the names have been changed to protect the author's identity.

> ☠ So the authors say 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 clearly states that the authors are those citing TakkiTrax as an example. However, it is possible that the essay writer may have meant that readers should consider TakkiTrax as an example of record production as an industrial process, not that the authors do so.

◆ Since there is no other plural subject in the vicinity, the essay writer must literally mean that it is the authors (the only conceivable 'they') who are marketing acts and songs. However, it is again possible that the writer did not mean what he/she wrote. Perhaps the meaning of TakkiTrax (a singular noun) was changed to plural in the writer's head. Why should readers have to waste time working out you don't mean what you write?

◆ It appears to say that the authors (or perhaps, judging from the context, TakkiTrax) are marketing double dealings. Readers should not have to work out what you really meant! They are not mind readers.

◆ It suggests that either the authors 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 put across. The reasons behind the clumsiness of the sentence are (i) bad punctuation (see §6, p.30); (ii) ambiguous pronominal referencing (see §5.7, p.28), (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.

★ A sentence should contain only one main verb.

★ No sentence exists without its main verb.[1]

The following sentence probably expresses whatever was originally meant by the sentence criticised above. 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 the authors 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) *have argued*, (ii) *is*, (iii) *recorded*, (iv) *being noted*, (v) *produced* and (vi) *earning*. The only main verb, however, is <u>**is**</u> (as in *there <u>is</u> unquestionably a core element*). *Is* is the main verb for five reasons. (i) … *have 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 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 *and*s as because it confuses the reader by using *and* in two ways (incongruent use of *and*). 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

---

1.   For exceptions, see §5.5.8, p.25; §5.6.1, p.26; §3, p.12; §6.6, p.36.

> 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.

★ Overuse of *and* is common in idle gossip and childish chit-chat. In written English it impedes understanding.

5.6.2   'However'

> During verses he often almost mumbles, however he yells at the top of his voice in the chorus.

> During verses the vocalist often mumbles. However, in the chorus he usually yells at the top of his voice.

The wrong sentence reads as if the vocalist mumbles the verses regardless of how he yells in the chorus.

★ Do not use *however* as an in-sentence conjunction like *and*, *but*, or *or*.

However, in the sense of 'on the other hand' is always followed by a comma. It almost always starts, or comes very close to the start of, a new sentence. Occasionally it is found after a semicolon or a colon.

> During verses he usually puts down straight quavers on the hi-hat; however, he plays shuffle patterns in the chorus.

> During verses he usually puts down straight quavers on the hi-hat. In the chorus, however, he plays shuffle patterns.

5.7   *Pronominal referencing*

★ Do not expect your readers to be psychic.

The second most frequent and serious impediment to understanding written texts submitted by students is, in my experience, inadequate or non-existent pronominal referencing. For example, I have actually had to read such sentences as:

☠ This is an example of this.

Trying to discover what *this* actually refers to can, as in the example just cited, be as frustrating and time-consuming as trying to work out the value of *x* in an extremely complex algebraic equation. Students writing sentences like 'This is an example of this' usually have a very clear idea in their heads of what each *this* refers to. The only problem is that the students in question choose not to commit that clarity of thought to paper: it remains in their heads and is concealed from the reader who is apparently expected to know through the magic of telepathic intuition exactly what they really meant when they wrote that *this*.

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.*

I/me, you, he/him, she/her, we/us, they/them are pronouns referring to persons.

It, this, that[1] are impersonal pronouns.

Which, that,[1] *who, whom, whose* are relative pronouns.

5.7.1   *This and it*

★ Use impersonal pronouns only if it is totally clear what each *it*, *this*, and *that* actually stands for.

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

---

1.   *That* can be either an impersonal pronoun (referring to an object, idea or phenomenon) or a relative pronoun (synonymous with *which*). *That* can also be a conjunction (e.g. 'I said that I would go').

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, but 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   *Relative pronouns and their antecedents*

★ Put antecedents next to their relative pronouns.

The most common relative pronouns in English are the words *who, whose, which* and *that* when used in the following way.

- ♦ They would not divulge the names of members who disagreed.
- ♦ They turned away everyone whose identity papers were invalid.
- ♦ He writes sentences which are a joy to read.
- ♦ He writes the kind of sentence that makes you want to cry.

The antecedents and relative pronouns of these four sentences are: [1] members ↔ who; [2] everyone ↔ whose; [3] sentences ↔ which; [4] kind of sentence ↔ that.

Sometimes antecedents get separated from their relative pronoun, for example:

- ♦ They turned away everyone, no matter what their status, whose identity papers were invalid.
- ♦ He writes sentences, some short, some long, which are a joy to read.

It is still clear that *whose* refers back to *everyone* in the first example and, in the second, that *which* refers back to *sentences*, even though in both cases the antecedents *everyone* and *sentences* do not immediately precede their respective relative pronouns. However, the separation of relative pronouns from their intended antecedents can cause confusion:

> ☠ You can hear a guitar riff in the chorus which is easy to transcribe.

In this sentence *chorus* is the antecedent of *which*. The reader is consequently led to believe that the student who wrote the sentence found the whole chorus easy to transcribe. Unfortunately, after finding several transcription errors in the chorus but a correctly notated guitar riff, I have to deduce that the student in question really meant *guitar riff* to be the *which*'s antecedent, and that he/she should have written:

> ✍ The chorus contains a guitar riff which is easy to transcribe.

Matters of comprehension deteriorate further when the intended antecedent is absent from the sentence and the relative pronoun preceded by a grammatically correct but unintended antecedent.

> ☠ Reich criticised fascism which was impressive.

Whoever wrote this last sentence has stated that Reich criticised fascism when he found it impressive ('fascism which was impressive'), not when it was (as by definition) petty, tawdry, destructive, despicable, mean, and anti-human. If whoever produced the sentence truly meant what they wrote, they are of course wrong and would be marked accordingly, because Reich was a strong opponent of *all* manifestations of fascism, not

just of 'fascism which was impressive'. The sentence *cannot* mean that Reich's critique of fascism was impressive because the noun *fascism* immediately precedes the relative pronoun *which* and is therefore the antecedent of that *which*. *Criticised* is a verb, not a noun or noun phrase, and cannot therefore be antecedent to the relative pronoun *which*. If, despite these facts of syntax, the student responsible for this sentence really meant to say that Reich criticised fascism and that Reich's critique of fascism was impressive, then he/she should have written:

> Reich's critique of fascism was impressive.

6   *Punctuation, capitalisation and italics*

6.1   *Spacing and punctuation*

6.1.1   *Rules*

1. There should be a *single 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. *Brackets at the end of a sentence are placed before the full stop of that sentence*, not after it.

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 believe that transcribing is fun. (e.g. Tagg 1999)

☞ Some authors believe that transcribing is fun (e.g. Tagg 1999).

✎ Some authors [1]　think that x is good, while others think y is better[2].

☞ Some authors think that *x* is good,[1] while others think *y* is better.[2]

6.2　Full stops [.]

See also §7.1, p.47 - §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 ellipsis (§6.2.3, p.31).

6.2.2　Abbreviation markers

Full stops are also used to mark certain types of abbreviation (see §7.2.1, p.47). 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 dots in a row constitute an ellipsis. An ellipsis (ἔλλειψις = '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 can be 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 premise to conclusion:[1]

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.

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

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 quantity of 'e' in circulation was alarming: 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.26):

The amount of 'e' in circulation was so alarming that they had to close down the club.

6.3.4   *Marking short quotations*

In *The Joys of Studying Pop Music at University*, Tagg (1999:22) states quite glibly: 'transcription can be fun'.

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

…Tagg (1999:22) 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 populistic 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 Cincinnatti 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 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.
- ✌ 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.

✍ 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:

✍ However, the prosecutor tried the jury members, only to discover that none of them would confess to having taken bribes.

✍ 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:

✍ 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 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:

✍ 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:

✍ 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:

✍ 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.31):

✍ 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 [—] and hyphen [-]

★ Dashes should not be confused with hyphens.

★ Hyphens are not punctuation marks: their function is to join (parts of) words together.[1]

★ Dashes[2] mark the start and end of an 'aside'. Each dash should ideally be both preceded and followed by a space.[3]

★ 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.[4]

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.

6.7   Quotation marks ['…' / "…"]

Everything you write between quotation marks, also known as 'inverted commas', must by definition be <u>*between*</u> 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 <u>*and*</u> 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 ["…"].

---

1.   Punctuation ≈ interruption. Hyphenation is dealt with under §8.2.6, p.60.
2.   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.
3.   Some house styles use dashes with space neither before nor after.
4.   Note also that the final phrase, starting *an establishment* and qualifying the *golf club*, is demarcated by a comma after *golf club*.

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).

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*

You will need to flag up the a neologism and enclose it within inverted commas the first time it appears in your text.

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

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

In the first sentence it was also necessary to define the neologism. In the second sentence the sense of both neologisms is clear enough to the popular music scholar.

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 compositional 'geniuses' who 'transcend' class conflict. Such aesthetic elitists not only trivialise popular cultural practice: they also falsify the very tradition they claim to uphold.

However, beware of excessive or derogatory use of quotation marks (see p. 18).

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, there'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 several students.

♦ 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 §8.2.5, p.59).

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

If the singular form of a noun ends in *s*, its genitive is sometimes formed by adding an apostrophe after that *s*, e.g. *Copernicus' theory, Jesus' disciples, Barthes' Mythologies*. At other times it is usual to add *'s* after the final singular *s*, i.e. to write *the school class's night out, Mr Jones's car, the Jones's budgerigar, St James's Park*, etc. It is more usual to read *Marx's theory of labour as commodity* than (the also correct) *Marx' theory of labour as com-*

modity. However, *Barthes' <u>Mythologies</u>* remains *Barthes' <u>Mythologies</u>* 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, there's, theirs

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'.

★ *It's*, meaning 'it is', is not the same as *its*, meaning 'of it'.

★ There is no such thing as *its'* (☠) in the English language.

★ *Who's*, meaning 'who is' is not the same as *whose*, meaning 'of whom'.

★ *There's* (='there is') is not the same as *theirs*, (='belonging to them').

6.8.4 False apostrophes

★ The plural of DJ is **DJs** (☺), *not* DJ's (☠) (for more, see §7.2.2, p.47).

★ The eighties are the **1980s** (☺), *not* the 1980's (💣) (see §7.3.3, p.49).

6.9 Capitalisation

6.9.1 First letter in a sentence

★ The first letter in a sentence is in upper case unless preceded by a numeral.[1]

6.9.2 People and places

★ Named nouns are always capitalised.

Proper names (or proper nouns) are names used for persons, named groups of individuals, places, etc., e.g. *The Beatles, Bob Marley and the Wailers, Elvis Presley, Charlie Poole and his North Carolina Ramblers, The Cure, Gerry and the Pacemakers, Guess Who, The Who, Lime Street, Liverpool, the River Mersey, the Irish Sea, Montréal, the Ottawa River, Tower Records, 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*.[2] 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, Dal-*

---

1. 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.
2. 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, del[l'], 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.

pozzo 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. Do not be ethnocentric. For example, *Åslund* is a common Swedish surname, whereas *Aslund* sounds insulting, a bit like calling Carter 'Farter', or Duckham 'Suckham', not to mention other consonant commutations.[1]

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*

★ Almost every word designating peoples, languages or cultures that derives from an otherwise capitalised concept starts with a capital

Examples: *Americanisation, Anglocentric, Anglophones, Brazilian, Celtic, English-speaking, Eurocentric, Francophones, Liverpudlian, Scottish, Spaniard, Spanish, Swedes, Urdu, Yoruba*.

NB: *anglophone, germanophone*, etc., start with a lower-case letter when used adjectivally (e.g. 'the *francophone* world'), with a capital when denoting people (e.g. *Francophones*).

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… We drove east into the rising sun, turning north after about 400 km. A southbound convoy of beer lorries was heading our way, sending clouds of desert dust towards the northeast just before 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, *northwest[ern], northeast[ern]* and *southeast[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*

---

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

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*.[1]

'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*).'[2] Other proprietary names, usually related to computing, combine separate words into one, indicating the start of each constituent with a capital (e.g. *FrameMaker, HostVector, SmartRipper, WordMail*).

6.9.3.3   Religions, laws, political parties

★ Religions, denominations, their deities, etc. are capitalised.

Examples: *Christianity, Islam, Islamic, Islamisation, Muslim[s]*,[3] *Judaism, Catholic, Protestant, God, Allah, the Holy Spirit.*

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

★ 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 made a mockery of democratic legislation.
- ♦ Surplus value relies on the exploitation of labour: so do the capitalists supporting New Labour.
- ♦ The Socialist Party is not very socialist at all.

6.9.3.4   Events and venues

★ Named events and venues are capitalised.

Examples: *The Wirral Guitar Festival, Liverpool Now, Wigan Jazz Festival, The Piddletrenthide Pig Show*, etc.; *The Flamingo, The Marquee, Cream, The Lomax, The Odeon, Time/Warner Multiplex, Wembley Stadium*, etc.

6.9.4   English language work titles

6.9.4.1   General

★ The initial word and all important words in titles of English language

---

1. Some companies have exclusive rights on their company names, e.g. *Motown*.
2. *Concise Oxford Dictionary*, 9th edition (1995:1661).
3. Note that the term *Muhammadan[ism]* is regarded as offensive by Muslims (*Concise Oxford Dictionary*, 9th edition, 1995).

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*,[1] 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 Haiti 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 Haiti 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.77 §12.2, p.88).

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.82).

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, charleston, cueca, cúmbia, disco, drum 'n' bass, estradnaya muzyka, foxtrot, frevo, gammaldans, gavotte, habanera, hip-hop, indie, industrial, jazz, jig, jota, jungle, klezmer, lambada, marcha ranca, maxixe, mazurka, mbaqanga, minuet, murga, nouba, one-step, polka, pop, punk, quadrille, raga,*

---

1.   Of course, if you are using British spelling and writing *realisation* in your own text, it is perfectly legitimate to use other spelling (e.g. *realization*) in titles and quotations of that other origin (see §8.1, p.55).

ragtime, raj, reggae, reel, rock, rumba, samba, ska, slip jig, son, soukous, swing, tango, techno, twist, urlar, valse musette, waltz, xiba, yaraví, zouk.

6.9.6.2 Exceptions

1. If the dance, style or genre in question starts with a proper noun that proper noun is capitalised, e.g. *the Boston two-step, Finnish tango, Chicago blues, Mersey-beat, the Motown sound, Britpop*.[1]

2. Names of specifically German-language dances, styles and genres should be capitalised and italicised in accordance with the orthographic practices of German, e.g. *Gassenhauer, Schlager, Schottische, Krautrock.*

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.

4. *Dance* is another problem term. If by *Dance* you mean only the sort of music played in the 1990s at clubs like Liverpool's Cream, then it may be wise to use a capital *D* to distinguish it from the general concept of dance and dancing. You will need to explain why, in your text, waltz, salsa, rumba, polka, etc. may qualify as *dance* but not as *Dance* (for more, see p.17).

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.

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.

---

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

6.10   Italicisation

6.10.1   Italicise or underline?

★ If you cannot *italicise*, <u>underline</u>.

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 <u>Popular Music</u>.

6.10.2   General rule

Italic typeface (or underling) is used to highlight text within text, mainly for published 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, paintings, sculptures, etc., as well as for named ships and trains.

★ 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*?
♦ 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*.
♦ 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 *Guardian*s on the shelf, *Popular Music's* in-house style.

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; §12.3). 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 prac-*

tice should be followed in appendices (see §12.3) 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.

★ Names of individual songs and tracks are italicised in the main body of text.

★ Individual songs in a collection and all tracks belonging to a published album, LP or audiocassette are written in roman type and within single quotes when included in appendices (see §11.3, p.82).

★ All published album, LP, single, CD and 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 homograph[1] 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 after 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 soon learnt to master *violão* techniques and to do the *capoeira*.[2]

---

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

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 texts.

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. [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* in the band's name 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, Sonnet XIV.
- ◆ Titles of articles in periodicals or anthologies, e.g. 'From Refrain to Rave' in *Popular Music*; 'Sexing the Other' in *An Anthology of Postmodern Piss-takes*.
- ◆ The Bible, The Koran, etc. and chapter titles in books.

---

2. *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.

- 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, *AIDS* for Acquired Immune Deficiency Syndrome, *DAT* for Digital Audio Tape. 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 old convention for British English was that all upper-case abbreviations except acronyms should include full stops marking where letters have been left out. This meant that the 'United States of America' was often abbreviated *U.S.A.* because the abbreviation is no acronym and because it is pronounced |juːɛsˈɛɪ| ('you ess ay') and not as the single word *Usa* |juːza| ('yooza'). However, the popular anglophone and computing practice of allowing upper-case abbreviations to be written without full stops has virtually replaced the old convention. For example, *TV* is never written as *T.V.*, *LP* rarely as *L.P.*, while *D.J.*, *C.D.*, *D.V.D.* and *M.P.3* look incongruous.

★ Most capital-letter abbreviations contain no full stops.

★ All abbreviations are upper-case except those dealt with under §7.4.1 and §§7.5.1-2.

Examples: *TV, CD, LP, DJ, DVD, GMT, IASPM,* the *IPM, ISBN, the USA, the BBC, MTV*. Whatever lower-case habits rule in email or on the web, please remember:
- |ˌɛlˈpiː| is written ***LP*** (☺), not *l.p.* (☠) and not *lp* (☠ |əlp|??).
- |ˌiːˈpiː| is written ***EP*** (☺), not *e.p.* (☠) and not *ep* (☠ |ɛp| ?)
- |ˈdiːdʒɛɪ| is written ***DJ***, not *d.j.* (☠) and not *dj* (☠ |dʒə|??).
- |ˈsiːdiː| is written ***CD*** (☺), not *c.d.* (☠) and not *cd* (☠ |kəd|??)
- |ˌdiːviːˈdiː| is written ***DVD*** (☺), not *d.v.d.* (☠) and not *dvd* (☠ |dəvd|??)
- |ˈɛɪˈdiː| is written ***AD*** (☺), not *a.d.* (☠) and not *ad* (☠ |æd| = add??).

7.2.2   *Upper-case abbreviation noun plurals and genitives*

★ The **plural** forms of *LP, CD, DJ*, etc. are *LPs, CDs, DJs, DVDs, MP3s*.

★ The **genitive** forms of *CD, DJ* etc. are *CD's, DJ's, LP's*, DVD's, *MP3's*.
- The DJ kept a stack of LPs and CDs in his garden shed.
- Listeners were fed up with the DJ's inane wittering.

- ◆ Smashy and Nicey are DJs who do a lot for charity.
- ◆ An original sleeve design was the LP's only redeeming feature.
- ◆ A splendid inlay was the CD's only redeeming feature.
- ◆ MP3s can be produced at home but DVDs cannot (2001).
- ◆ The MP3's advantage is that it is easily copied, the DVD's that it is not (2001).

For more on this topic, see *Apostrophe* (§6.8, p.38) and *Years* (§7.3.3, p.49).

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 correctly named. The problem is that the US *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, is often called just 'America'.

If Brazilians, Canadians, Mexicans, Argentinians, not to mention the Guaraní, Navajo, Inuit and other Native Americans, are all just as American as citizens of the USA — and they are to the majority of people in the Americas —, what should citizens of the USA in particular be called? If Guaraná, salsa, tortillas, tango, huayno, cúmbia and the coca plant are all intrinsically American phenomena — and they are to the majority of people in the Americas —, what national adjective should we use to qualify Coca Cola, Pepsi Cola, chewing gum, baseball, large cars, Hollywood and Disneyland?

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 English-speaking Canada too as well as Québec), 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 ethnocentrism.

If your work deals with the USA and Canada but no part of 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.[1]

★ Do not write 'America' if you mean '*the USA*'.

★ Do not write 'American' if you mean '*US*' or '*US-American*'.

---

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

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*.

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.*[1]

★ Decades, in their short form, should be written out as words, e.g. *the twenties, the sixties, the nineties* (not *the 20s* or *60s*).

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*.

★ Never use apostrophes in decade abbreviations.

Since no letter is missing between the *sixty* in *1960* and the *s* in *1960s* ('sixties') it is wrong to insert an apostrophe before the final *s* of decades (☠1960's💣☼!?), unless you think that *sixties* should be written *sixt's*! Besides, *1960's* means 'of the year 1960', for example, *1960's most cataclysmic event was …*

★ 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 grati˜* (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'). It should not be confused with *e.g.*

---

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

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 heard anything by Billy Fury, The Searchers, etc.,
we had to include more Merseybeat examples in the course listening repertoire.

However:

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

7.4.1.3   cf.

cf. is short for the Latin word *confer*, meaning 'compare'.[1] 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.[2]

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 §7.5.1.2, p.52), 'ff.' meaning 'following' is not italicised. (See also §11.2.3.6, ff.).

---

1.   *Confer* is imperative singular of *conferre* 'to compare'.
2.   Many European texts use *s.a.* (Latin *sine anno* = 'without a year') instead of *n.d.*

7.4.1.10   a.k.a.

a.k.a. is short for 'also known as'. In the main body of text it is generally written out in full, the abbreviated form, complete with full stops, 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   a.m. & p.m.

Since *am* is also the first personal singular of the verb to be, *a.m.*, short for *ante meridiem* and meaning before noon, should be written with full stops. It is for reasons of consistency with *a.m.* that *p.m.* (*post meridiem*) is also written out with full stops.

7.4.1.12   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.

7.4.2   Personal titles

★ Common personal titles, such as *Mr, Mrs, Ms, Dr, Prof, BA* and *PhD* need no full stops.[1]

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 will ruin your hearing; 20,000 Hz is the highest pitch adult humans can hear.*

7.5   Musical symbols and abbreviations

7.5.1   Music-structural shorthand

If your text deals with musical structuration you will need to make references to pitches, relative note names, absolute note names, chord names, metres, dynamics, phrasing techniques, etc. This section explains which abbreviation conventions ('shorthand') should be followed.

7.5.1.1   Music fonts

It is much easier for the reader to immediately grasp that you're talking about musical structure if you write 'E♭' rather than 'Eb' or 'E flat', 'F♯' instead of 'F sharp', 'B♮' rather than 'B natural', etc. Similarly '♩=120' is much shorter and much easier to immdiately identify as a tempo marking than '120 quarter-notes per minute', etc. The music-specific font sets needed to create symbols like   ♭   ♯   ♮   ♩   ♩   ♪   or   ♪   can be downloaded from |http://tagg.org/zmisc/fonts.html|.

---

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

☠ Abba sang Alabama Song in Ab and Ebb Tide in Eb.

☞ Abba sang *Alabama Song* in A♭ and *Ebb Tide* in E♭.

7.5.1.2 *Dynamics and metronome markings*

Abbreviations for musical dynamics are usually rendered in italics and without full stop: | *pp*, *p*, *mp*, *mf*, *f*, *ff* |.

'Beats per minute' is abbreviated to 'bpm' (lower case) and is not usually italicised but it is best to use music symbol fonts and write, for example, |♩=120|, |♩.=76|, |♪=88|, |♩=108|, etc.

7.5.2 *Names of keys, chords, pitches and notes*

It is essential to systematically distinguish between, on the one hand, note or pitch names (§7.5.2.2) and, on the other, the names of keys and chords (§7.5.2.1). It is equally important to distinguish between the absolute and relative designation of chords and pitches

7.5.2.1 *Keys and chords*

★ Use <u>upper-case letters for keys</u> (*les tonalités*) and <u>chords</u>.
  Use lower-case letters for note and pitch names (§7.5.2.2).

  ☞ …Symphony no. 41 in C major…

  ☞ …modulates to F♯ minor…

  ☞ …the E♭ alto saxophone…

★ Use upper-case letters for lead-sheet chord symbols (see §13.3, p.93). For full explanation, see *Tagg's Harmony Handout*, pp.27-33: 'Lead sheet chord shorthand' |http://tagg.org/articles/xpdfs/harmonyhandout.pdf|.

  ☞ This Bacharach tune starts with a change from Cmaj7 to Fmaj7.

  ☞ Peter and Gordon's *A World Without Love* (Lennon/McCartney, 1964) starts with the progression E→ G♯7.

  ☞ The final chords in *The Girl From Ipanema* are F♭7-5 → E♭maj9.

★ Use <u>upper-case roman[1] numerals</u> for <u>key-relative major-triad chords</u> and <u>lower-case roman numerals</u> for their <u>minor-triad</u> equivalents. Make sure you use a Serif font for roman numerals, otherwise your upper-case 'I' will look like a lower-case 'L': '♭II' is much better than 'bll' when referring to the harmonic specificity of the phrygian mode.

  ☞ *Sweet Home Alabama* (D→C→G), *The Midnight Rambler* and the end of *Hey Jude* (G→F→C) all feature the mixolydian matrix I→ ♭VII→ IV.

  ☞ The verse part of *The Weight* (The Band, 1968) starts with a repeated I→iii→IV→I progression (A→C♯m→ D→ A in A major).

  ☞ The aeolian shuttle (Björnberg 1984) oscillates between a tonic minor triad (i) and a major triad on the flat sixth (♭VI), i.e. i ↔♭VI, as in *All Along The Watchtower* (Am↔F) or Chopin's *Marche funèbre* (B♭m↔G♭).

---

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

7.5.2.2   *Absolute pitch names and relative pitch numbers*

★ Use <u>lower-case</u> letters to denote <u>absolute pitch names</u> and to distinguish them from key and chord names which are rendered in upper-case letters (§7.5.2.1).

★ Assign a clear and distinctive font to pitch names to avoid confusion between, for example, the note 'a' and the indefinite article 'a', or between the note 'f' and the dynamics abbreviation '*f*' (*forte* = loud).[1]

❀ The windows cracked when Nina Hagen hit her high **d** over the C#$^{-9}$ chord.

❀ The pentatonic melodic cadence descends to the fifth in A♭: b♭ a♭ f e♭ e♭.

★ Use <u>arabic</u> (normal), not roman, <u>numerals</u> to denote <u>relative pitches</u> within the octave. If necessary, place accidentals before the relevant numeral.

❀ The pentatonic melodic cadence descends to the fifth as follows: 2-1-6-5-5 or, better, 9-8-6-5-5. In an A♭ major pentatonic setting, for example, the descending pattern of these relative intervals would be b♭ a♭ f e♭ e♭.

❀ Deryck Cooke equates the 1-5-♭6-5 motif with notions of anguish (d a b♭ a in D minor, b f# g♮ f# in B).

❀ The descending form of this characteristically Japanese pentatonic scale is 8 ♭6 5 4 ♭2 [1]. In C, this pattern results in the actual notes c a♭ g f d♭ [c].

7.5.2.3   *Octave-specific pitches*

A standard piano keyboard spans eight octaves from a_0 (27.5 Hz) to a_7 (3520 Hz)

Table 1 shows the standard MIDI system of designating octaves, running from 0 to 10 and incrementing at every **c**. Such a system facilitates the absolute pitch specification of any note without resorting to the often complex numerical expressions of frequency designation in Herz. For example, the first note of the Rolling Stones' *Satisfaction* riff (in E) is b_2, middle **c** is c_4, concert pitch is a_4 (440 Hz, a major sixth above c_4), and the first melodic note at the start of Abba's *Dancing Queen* (in A) is $c\#_5$. Although older octave designation conventions are still in operation, the MIDI convention is recommended because it is more consistent, less confusing and industry standard.

❀ After ten years on twenty cigarettes a day, his vocal range had decreased from $e_2 - e_5$, including a convincing falsetto register, to $d_2 - d_4$, with no falsetto at all: a whole ninth less than before his addiction to the deadly weed.

7.5.3   *Abbreviated music words*

Some words specific to popular music practices are are really abbreviations, e.g. *mike, sync, pan, pot, reverb*. 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.

---

1.   Here I have assigned the font *Comic Sans MS* (bold type) to note names.

7.5.3.1   Mic

Mic (sometimes *mike* |maɪk|) is short for 'microphone' and can be used as both a noun (e.g. *bring the boom mic over here*) or a verb (e.g. *it was impossible to mike up the drumkit in that venue*). The plural of *mic/mike* is easier to understand as *mikes* |maɪks| than *mics* (|mɪks| = mix??).

7.5.3.2   Sync

Sync (pronounced 'sink', sometimes written *synch*) is short for 'synchronise' or 'syn-chronisation' and can, like 'mic', 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* |sɪŋkɪŋ| and *synced* |sɪŋkt| even if they look as though they should be pronounced |sɪnsɪŋ| ('sincing'/'sin-sing') and |sɪnst| ('sinced'). Others write |sɪŋkɪŋ| and |sɪŋk| *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 though they should be pronounced |sɪntʃɪŋ| ('cinching'??) and *synced* |sɪntʃt| ('cinched'??), it is perhaps advisable to use the rather clumsy-looking forms *sync-ing* and *sync-ed*.

Personally, I don't understand why no-one conjugates *sync* like *frolic, mimic, panic* or *picnic* — *frolicking, mimicked, panicking, picnicking*. Then we could write either *syncking* and *syncked*, or, if the *nck* sequence looks awkward, *synking* and *synked*. This recommen-dation has yet to gain support! It may therefore better to avoid the issue altogether and use *synchronising* and *synchronised*.

7.5.3.3   Pan, pot and reverb

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*.

Pot (short for 'potentiometer') is only problematic because of *pot*'s numerous other meanings (e.g. cannabis). 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.

Reverb (short for 'reverberation') poses no grammatical problems: since it can only be used as a noun in in the singular it has no endings to contend with.

7.5.4   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 stat-ed when the abbreviation is used for the first time, e.g. *IOCM* for 'Interobjective Com-parison Material', *MMDA* for 'The Merseyside Music Development Agency'. 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.14.

◆ 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.[1]

---

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

8   *Spelling and grammar*

8.1   *British or International or US English?*

★ Whichever type of spelling you opt for — British, International or US — you should stick consistently to one of them.

Spelling	Examples
British	real**ise**, organ**isa**tion, anal**yse**, exer**cise**, col**our**, trav**eller**, lab**elled**, unrav**elling,** cen**tre**, li**tre**, me**tre**/me**tre**, progra**mme**, telegra**m**
International	real**ize**, organ**iza**tion, anal**yse**, exer**cise**, col**our**, trav**eller**, lab**elled**, unrav**elling,** cen**tre**, li**tre**, me**tre**/me**tre**, progra**mme**, telegra**m**
US	real**ize**, organ**iza**tion, analy**ze**, exer**cise**, col**or**, trav**eler**, lab**eled**, unrav**eling,** cent**er**, lit**er**, met**er**/me**tre**, progra**m**, telegra**m**

British spelling is very similar to the international spelling used in Australia, anglophone Canada and all other English-speaking areas of the world except the USA.

8.1.1   *-ise, -ize, -yse* |aɪz|

British English differs most noticeably from international spelling only in its acceptance of *S* as an alternative to *Z* in words like *realise/realize* and *organisation/organization*. However, *analyse* and *paralyse* are always spelt with an S, as are *advertise, chastise, despise, disguise, franchise, merchandise* and *surmise*, as well as all verbs ending in *-cise, -prise, -vise*, such as *circumcise, excise, exercise, comprise, prise* (open), *supervise, surprise* and *televise*. Exceptions to this rule are *capsize, size* and *prize* (=award) which all use Z. To make matters easier why not use **S** for everything (e.g. *analyse, compromise, organised, patronising, prise* [apart], *realises, serialisation, synthesiser*) except *capsize, size* and *prize* (=award)? That way you only need remember three exceptions.

8.1.2   *-tre, -ter*

N.B. *cen**tre**; li**tre**; compound me**tre**; 100 me**tres**, kilome**tre**;* but *parking me**ter**, parame**ter,** barome**ter**, hexame**ter**, thermome**ter*** (British/International).

8.1.3   *Consistency*

If you spell |sˈɪnθəsaɪzə| *synthesizer* (International/US) rather than *synthesiser* (British alternative spelling), then you should use the **Z** form throughout your work, e.g. *realized, modernization* (US/International spelling) instead of *realised, modernisation* (British alternative). The only difficulty then is to remember about all the **S** exceptions mentioned above — *analyse, advertise, disguise*, etc., as well as all verbs ending in *-cise, -prise, -vise* (*circumcise, excise, exercise, comprise, supervise, surprise, televise* etc.).

If you opt for US spelling rather than British/International you will need to write *flavor, centre, color, honor, meter, traveled, unraveling* (US) instead of *flavour, centre, colour, honour, metre, travelled, unravelling* (British/International). You will also have to remember that although *analyze* and *paralyze* are spelt with a **Z**, *advertise, chastise, despise, disguise, franchise, merchandise, surmise*, as well as all verbs ending in *-cise, -prise, -vise* (see previous paragraph) are all spelt with an **S**.

8.2 Spelling tips

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

★ Rule: bel*ie*ve, rel*ie*ve, retr*ie*ve, sh*ie*ld — perc*ei*ve, rec*ei*pt, c*ei*ling.

★ Highly exceptional: s*ei*ze.

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. applic**a**nt, applic**a**ble, vari**a**nt, vari**a**nce, vari**a**ble).

2. Words ending in *-able* or *-ant* tend to derive from first conjugation Latin verbs whose infinitive ends in -˘r̄e (long *a*), for example 'accept**a**ble' (*accept**a**re*), 'ext**a**nt' ([ˈɛkstənt]*ext**a**re* = to still be in existence, not 'ext**e**nt' [ekstˈent] from Latin's ext**e**ndere/ext**e**nsum), 'laud**a**ble' (*laud**a**re* = to praise).

3. Words ending in *-ible* and *-ent* tend to derive from Latin verbs of other conjugations, for example 'provid**e**nt' and 'vis**i**ble' from *vid**e**re/vis**u**m* (= see/seen), 'respond**e**nt', 'respons**i**ble' from *respond**e**re/respons**u**m* (= answer/answered), 'exist**e**nce' and 'exist**e**nt' from *exist**e**re* (= to be alive). Beware of '[in]depend**e**nt' but 'depend**a**ble' (*depend**e**re*) and 'defens**i**ble' but 'defend**a**nt' (*defend**e**re/defen**sum*), not to mention 'pertin**e**nt' but 'ten**a**ble' (*ten**e**re* = to hold).

4. Words ending in *-able* tend also to derive from words of non-Latin origin, for example 'like**a**ble', 'think**a**ble'.

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 -**a**ble words*

abominable, advisable, applicable, considerable, danceable, dependable (but dependent!), 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 -**i**ble words*

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

*8.2.2.3 Common -**a**nt / -**a**nce / -**a**ncy 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, impudent, incompetent, incompetence, independent, independence, innocent, intransigent, magnificent, omniscient, omniscience, patient, patience, permanent, permanence, pertinent, 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

⌕ ac**c**ord**ion**, mand**olin**, sax**ophone**, tamb**ourine**.

[subsection to be expanded]

8.2.4   Homonyms

There are two types of homonym:
1. **homographs**, i.e. words that are spelt the same but sound differently and mean different things, for example e.g. *sow* |sǝʊ| (put seeds in the ground) and *sow* |saʊ| (female pig);
2. **homophones**, i.e. words that sound the same but which are spelt differently and which mean different things, for example |bɛː|, which is spelt either *bear* ('carry' or a large furry animal) or *bare* (nude).[1]

Homophones seem to cause particular problems (§8.2.4.1-§8.2.4.11; see also Malapropisms, §8.4.5, p.67).

8.2.4.1   Affect and effect |ǝfˈɛkt|

★ *Affect* can be used in two main ways: [i] as a verb meaning to produce an effect on someone or something; [ii] as a noun denoting an emotion or feeling. *Affect* is more common as a verb than as a noun.

★ *Effect* is mostly used as a noun, only rarely as a verb. *Effect*, as a noun, basically means the result of an action.

To affect (verb) should not be confused with the uncommon verb *to effect*, meaning to bring about, accomplish, effectuate, etc., e.g. *The government effected great changes*.

⌕ The recording was adversely affected by white noise.

⌕ I was deeply affected by the music.

⌕ The music had a deep effect on me.

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

---

1.   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'.

8.2.4.2   *Compliment and complement* |kˈɔmplɪmənt|

★ Always distinguish between compl**i**ment (praise) and compl**e**ment (essential component).

↪ 'They compl**i**mented each other' means that they praised each other: they paid each other compl**i**ments.

↪ 'They compl**e**mented each other' means that they contributed different things to their relationship, making it into a whole: they were each other's compl**e**-ment.

8.2.4.3   *Here, hear* |hɪːə|

Always distinguish between *here* (as opposed to *there*) and *hear* (perceive sound).

↪ You can't hear the music properly from here.

8.2.4.4   *It's and its* |ɪts|

↪ It's a pity that the institute has problems with its funding.

Always distinguish between *it's* and *its* (see §6.8.3, p.39)

8.2.4.5   *Licence and license* |ˈlaɪsəns|

*Licen**c**e* is a noun and *licen**s**e* a verb.

↪ The PRS licen**s**es you to play music. They don't give you a licen**c**e to kill.

8.2.4.6   *Practice / practise* |ˈpræktɪs|

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

☠ I practice the guitar every day. It's my daily practise

↪ I practise the guitar every day. It's my daily practice.

8.2.4.7   *Right, rite, write* |raɪt|

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

☠ Lefty Write would rite about the rights of passage from left to wright.

↪ Lefty Wright would write about the rites of passage from left to right.

8.2.4.8   *Station**a**ry / station**e**ry* |ˈsteɪʃənrɪ|

↪ Station**e**ry [writing materials] will remain station**a**ry until moved.

8.2.4.9   *They're, their, there's, theirs* |ðɛː| |ðɛːz|

Please distinguish between *they're* (= they are) and *their* (belonging to them), as well as between *there's* (=there is) and *theirs* (the one[s] belonging to them).

↪ 'They're coming', he said: 'I can see their car in the distance'. 'No, they're not', she replied: 'there's not a car in sight, at least not one that looks like theirs'.

8.2.4.10   *To, too, two* |tuː|

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

> ☠ U have 2 go two bed at too minutes 2 10, 10 O'clock is to late.¹

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

8.2.4.11   *Who's and whose* |huːz|

Always distinguish between who's (= who is) and whose (belonging to whom).

> ☠ Who's video copy of <u>Whose Afraid of Virginia Woolf</u> is this?

> ⚑ Whose video copy of *Who's Afraid of Virginia Woolf* is this?

8.2.5   *Odd singulars and plurals*

Singular	Plural
criter**ion**, phenomen**on**	criter**ia**, phenomen**a**
analy**sis**, hypothe**sis**, neuro**sis**, the**sis**	analy**ses**, hypothe**ses**, neuro**ses**, the**ses**
append**ix**, matr**ix**	append**ices**, matr**ices**
ind**ex**, cod**ex**	ind**exes**/ind**ices**, cod**ices**
medi**um**	medi**a**
glissand**o**, ostinat**o**, temp**o**	glissand**i**, ostinat**i**, temp**i**
acciacatur**a**, appoggiatur**a**	acciacatur**e**, appoggiatur**e**
Lied	Lied**er**

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* (☺).[2]

Writing *several thesises* (!☠) 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* (☺ |ˈθiːsiːz|) and *appendices* (☺ |apˈɛndɪsiːz| 'a pendy seize').

The plural of *analysis* is *analyses* (|aˈnɑlɪsiːz| 'an alley seize'), the plural of matrix *matrices* (|ˈmeɪtrɪsiːz| 'may triss ease').

Index has two plurals: [i] *indexes* (|ˈɪndɛksɪz| 'index is') meaning several alphabetical listings at the end of a book; [ii] *indices* (|ˈɪndɪsiːz| 'indie seas'), meaning either several exponents of a numeral (maths) or several indicators of a trend.

Finally, *Tempos* and *Glissandos* look like names of Greek islands, while *Acciacaturas* might as well be a Spanish province.[3] The correct plural forms of *tempo* and *glissando* are *tempi* (pronounced |ˈtɛmpiː| 'tempy') and *glissandi* (|glɪsˈændiː| 'Gliss Andy'). It is, however, usual to write *arpeggios* (|aˈpɛdʒəʊz|) as the plural of *arpeggio*.

---

1. A dissertation is not a CD inlay for Prince or Cappella.
2. *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'.
3. 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?'

8.2.6   Hyphens

In Germanic languages the word for hyphen means link line or link sign.[1] A hyphen [-] should not be confused with a dash [—]. A hyphen fulfils the opposite function to punctuation since it is used to link words, not separate them.

Hyphens are used in two ways: [1] to mark the division of a word at the end of a line; [2] to join existing words or parts of words into longer units of meaning.

8.2.6.1   End-of-line hyphens

[To be written up]

8.2.6.2   Compound nouns

The use of the hyphen to connect two simple words to form one compound word is diminishing in English. The *Concise Oxford Dictionary* (1995: 1657) offers *birdsong, eardrum*, *playgroup*, and *figurehead* as examples of this trend.[2] The dictionary also adds:

> 'The hyphen is used more often in routine and occasional couplings, especially when reference to the sense of the separate elements is considered important or unavoidable, as in *ankle-bone*. It is often retained to avoid awkward collisions of letters, as in *fast-talk*.'

Verb-stem-plus-preposition hyphenation

Many words consisting of a single-syllable verb stem followed by a preposition are hyphenated (e.g. *a put-down*). The following examples may be silly tautologies, but they do illustrate particular usage of hyphenated compound nouns and their non-hyphenated verbs.

♦ The *set-up* (or *setup*) is complete when everything has been *set up*.
♦ The *build-up* occurs as the musicians *build up* the texture step by step.
♦ The *mix-down* occurs when you *mix down* from multi-track to stereo.
♦ When you're a *stand-in* you *stand in* for someone else.

[more to come]

Other general guidelines

The more common a two-syllable compound noun becomes, the more likely it is to be written as a single word and the less likely it will be hyphenated or written as two words. For example, it is probable that *set-up* will be replaced by *setup*, just as *drum kit* and *drum-kit* are now more often written as *drumkit*, *web site* as *website*, *home page* as *homepage*, etc. *Laptop* and *desktop* are both written as one word, whether they be nouns or adjectives.

8.2.6.3   Syntax-linking hyphens

★ Hyphens are used to link together words whose meaning would be quite different if left separate.

The *Concise Oxford Dictionary* (1995: 1657) gives three examples.

1. *Hard-covered books* means books with hard covers whereas *hard covered books* would mean hard books with covers.
2. *French-speaking people* means people who speak French, whereas *French speaking people* would mean French people who can speak.
3. *Twenty-odd people* means between twenty-one and twenty-nine people, whereas *twenty odd people* means twenty strange humans.

---

1.   For example, Dutch: *koppelteken*; German: *Bindestrich*; Swedish: *bindestreck*.
2.   The dictionary also mentions *nationwide* (see under Adjectival expressions, §8.2.6.4).

A particularly clear example of the necessity of correct hyphenation is:

♦ I'd like to buy a second-hand watch with a second hand.

This 'second-hand' example also illustrates the next point.

8.2.6.4   *Adjectival expression hyphens*

★ Hyphens are used to link words into single adjectival concepts qualifying an ensuing noun or noun phrase.

Here are some tautologous examples highlighting the difference between hyphenated and unhyphenated expressions.[1]

♦ *Plate-glass* windows are made of *plate glass*.
♦ 'Vamp until ready' (I vi ii/IV V) is a *four-chord* turnaround.
♦ The standard *32-bar* (*thirty-two-bar*) song form usually consists of eight *four-bar* phrases organised into four *eight-bar* subsections, of which the third is generally referred to as the middle eight (UK) or the bridge (USA).
♦ *Middle-eight* chord changes are often more adventurous than those in the rest of the song.
♦ The *stand-up* comedian asked the audience to *stand up*.
♦ *Well-known* artists are usually quite *well known*.
♦ *Christmas-tree* lights are the lights on a *Christmas tree*.

More guidelines

★ Most compound adjectival expressions starting with *double-, half-, non-, one-, self-, semi-, single-, two-, well-* are hyphenated, for example:

double-edged, half-hearted, non-alcoholic, one-sided, self-obsessed, semi-detached, single-minded, two-faced, well-endowed.

★ Adjectival compounds ending in *-orient(at)ed* or *-related* are always hyphenated:

male-orient(at)ed TV shows, object-orient(at)ed programming, drugs-related crime.

★ Recent additions to the English language cannot be trusted.

Some compound adjectival expressions have become single words:

broadband transmission, desktop computer, downmarket branding, handmade clothing, headstrong person, highbrow music, laptop connection, middlebrow tastes, lowbrow tastes, nationwide coverage, offbeat sales strategy, offshore drilling, online access, rundown area, sawtooth wave, throwaway line, upbeat presentation, worldwide distribution.

Many more have not:

all-day event, cast-off clothing, closed-circuit TV, cut-price CDs, drive-in movies, hand-held camera, in-house production, off-air recording, off-screen sound effects, on-screen action, open-reel tape machine, pull-down menu, real-time counter, stand-alone computer, sixty-gigabyte hard drive, user-friendly software, vari-speed recorder, wide-angle lens.

8.2.6.5   *Clarificatory hyphens*

Hyphens are used to demarcate the construction of compound words in order to avoid problems of pronunciation or confusion with an unhyphenated word. For example:

---

1.   The last two examples are adapted from *The Concise Oxford Dictionary* (1995: 1637-8).

- |ˈkəʊɔp| is usually written **Co-op** to avoid confusion with |kuːp| — **coop**; but writing **cooperative** |ˈkəʊˈɔprətɪv| does not signal the pronunciation |kuːprətɪv|.
- |kəʊˈɔpt| is written **co-opt** to avoid confusion with |kuːpt| — **cooped**;
- |ˈnəʊwʌn| is written **no-one** to avoid confusion with |nuːn| — **noon**;
- |ˈriːˌkaʊnt| (as of votes in an election) is written **re-count** to distinguish it from **recount** |rɪˈkaʊnt| (narrate);
- |ˌriːkrɪˈɛɪʃn| (new creation process) is written **re-creation** to distinguish it from **recreation** |rɛkrɪˈɛɪʃn| (leisure activity).
- |riːˈɛntə| is usually written **re-enter** to avoid the pronunciation |rˈiːntə|;
- |ˌriːˈfɔːm| (to form anew) is written **re-form** to distinguish it from **reform** |rɪˈfɔːm| (improve[ment]);

An extra guideline for *re* words is that they are more likely to be hyphenated if the initial *re* is pronounced |riː| ('ree', as in '*re*-count') rather than |rɛ| or |rɪ| (as in 'recognise' or 'recount'). However, both *re-run* and *rerun* are acceptable, as are *re-record* and *rerecord*. *Re-programme* |ˌriːˈprəʊgræm| is probably preferable to *reprogramme* since the latter could lead to the pronunciation |ˈrɛprəʊgræm| (*repro-gram* — a sort of telegraphed fax?). *Preprogramme*, on the other hand, needs no hyphen because it is difficult to imagine pronounced in any other way than |ˌpriːˈprəʊgræm|.

The Concise Oxford Dictionary (1955: 1638) adds that when the second element is a name, a hyphen is usual (as in *anti-Darwinian*).

8.2.6.6   *Enumerative abbreviation hyphens*

Hyphens are used to 'indicate a common second element in all but the last of a list'.[1] For example:

- You would have expected a four-, eight-, twelve- or sixteen-bar period in this kind of music.
- These observations apply to both off- and on-screen action.

8.2.6.7   *Some music-specific compounds and their hyphenation*

Most music-related compound **nouns** seem to be written as two words. For example:

alto sax, bass drum, close harmony, cue point, dotted crotchet, double time, electric bass, figured bass, fuzz box, heavy metal, high life, hit list, hit parade, hook line, kick drum, music(al) box, music hall, music stand, music stool, noise filter, noise gate, patch bay, patch cord, phase shifter, pipe band, pitch bend, ride cymbal, round dance, show business, slide guitar, snare drum, sound card, sound effect(s), sounding board, sound post, sound system, sound wave, tape deck, tape recorder, tenor sax, time lock, time signature, tone arm, tone control, tone poem, tone row, white noise, world music.

However, many other nouns are written as one single word. For example:

crossover, demisemiquaver, downbeat, drumbeat, drumkit, drumstick, feedback, fingerboard, fingerpick, hemidemisemiquaver, keyboard, keynote, masterclass, masterwork, nightclub, nightlife, patchboard, playback, roadshow, semibreve, semiquaver, showband, showbiz, showboat, showcase, soundalike, soundbox, soundcheck, soundhole, soundscape, soundtrack, turnaround, waveform, wavelength.

---

1.   *The Concise Oxford Dictionary* (1955: 1638).

Some compound nouns are hyphenated. For example:

A-DAT, cross-rhythm, double-tonguing, fade-in, fade-out, hi-hat, line-up, mix-down, off-key, one-step, post-roll, post-score, pre-amp, pre-echo, pre-mix, pre-production, pre-roll, print-through, punch-in, punch-out, Q-lock, R-DAT, show-stopper, sub-mix, two-step, voice-over, wah-wah pedal.

As you might expect, many of the hyphenated music-specific compounds are *adjectival*:

album-oriented rock, down-home blues, the fast-forward button, a full-track take, hi-fi equipment, high-pitched squeak, in-line recording, 'kick-ass' effect, lo-fi soundscape, long-wave radio, middle-of-the-road music, the MIDI-thru cable, off-air recording, pay-off line, quarter-track recording, real-time counter, Top-40 radio, tone-deaf individuals, touch-sensitive synthesisers.

Please also note that:
- the adjective/verb *soundproof* is one word;
- *fast forward* (as in *the fast forward is useful if you want to skip the trailers*) is written as two words but hyphenated if it is a verb (as in *I always fast-forward past the trailers*) or an adjectival expression (as in *as soon as I see the trailers I hit the fast-forward button*);
- *real time* is written as two words if it is treated as a noun (as in *they recorded the whole track in real time*), but hyphenated if used adjectivally (as in *that old video recorder has no real-time counter*).

See also *build-up* (p. 60), *re-record/rerecord*, etc. (under §8.2.6.5) and *setup/set-up* (p. 60).

8.2.6.8   *Some common compound words and expressions*

Some of the most common compound expressions used in popular music studies assignments are listed here in alphabetical order (n=noun, adj=adjective, adv=adverb, v=verb).

A-DAT (n), air bag (n), air-bed (n), airborne (adj), air-cooled (adj), airline (n), airport (n), album-oriented rock (n), all-day (adj), all-encompassing (adj), antebellum (adj), antecedent (n), antechamber (n), antenatal (adj), art form (n), art-house (adj), art house (n).

back-breaking (adj), back-door (adj), back door (n), back-pedal (v), back-projection (n), back-scratcher/-ing (n), back-seat (adj), back seat (n), backstage (adj/adv), back-to-back (adj), back to front (adv), back-up (n/v), bi-directional (adj), blast-off (n), boot-up (n), broadband (adj), build-up (n).

call box (n), call-boy (n), call-girl (n), calling card (n), call-up (n), carry-all (n), cash box (n), cash card (n), cash flow (n), cast-off (adj), catch-22 (n), catch-all (adj), catchline (n), centrefold (n), centrepiece (n), centre spread (n), centre stage (adv), charge card (n), charge sheet (n), check-in (n), checklist (n), checkout (n), class-list (n), classmate (n), clean-cut (adj), clean-up (n), clear-cut (adj), clear-headed (adj), clear-out (n), clear-sighted (adj), clear-up (n), climbdown (n), clock radio (n), clock tower (n), clockwork (n), close-cropped (adj), closed book (n), closed-circuit (adj), close-down (n), closed shop (n), close-fitting (adj), close harmony (n), close-in (adj), close-knit (adj), close quarters (n), close shave (n), close-up (n), cold-blooded (adj), cold-shoulder (v), cold shoulder (n), colour-blind (adj), colour code (n), colour-coded (adj), comeback (n), come-on (n), crackdown (n), crack-up (n), crack up (v), credit card (n), crossbar (n), crossbones (n), crossbow (n), cross-breed (v), cross-check (v), cross-country (adj), cross-cultural (adj), cross-dressing (n), cross-examine (v), cross-eyed (adj), cross-fade (v), cross-fertilise (v), crossfire (n), crossover (n), cross-reference (n), cross-rhythm (n), crossroad (n), crosstalk (n), crossword (n), cue point (n), cutback (n), cut-down (adj), cut-in (n), cut-off (n), cut-out (n), cut-price (adj), cut-rate (adj), cut-throat (adj), cutting-edge (adj).

deep-freeze (n), deep-rooted (adj), deep-sea (adj), deep-seated (adj), diehard (n), dog-eared (adj), dog-eat-dog (adj), do-gooder (n), double-check (v), double-dealing (adj), double-edged (adj), double-faced (adj), double take (n), double time (n), double-tonguing (n), downbeat (n), downcast (adj), downfall (n), downgrade (v), downhill (adv), down-home (adj), download (v), downmarket (adj), down-to-earth (adj), downtown (n), drive-by (adj), drive-in (adj), drive-through (adj), drop-dead (adj), drop-off (n), drop-out (n), drumbeat (n), drum booth (n), drumkit (n), drumstick (n).

end point (n), end product (n), end result (n), end-user (n), entryphone (n), entry point (n), even-handed (adj), even money (n).

face value (n), fade-in (n), fade-out (n), fall-back (n), fall-off (n), far cry (n), far-fetched (adj), far-off (adj), far out (adj), far-sighted (adj), fast-forward (v/adj), fast forward (n), feedback (n), field day (n), field notes (n), fieldwork (n), figured bass (n), figurehead (n), film clip (n), film-goer (n), film-maker (n), filmset (n), film star (n), fingerboard (n), fingerpick (n/v), fingerprint (n), first-aid (adj), first aid (n), first-born (n/adj), first-class (adj), first class (n), first-degree (adj), first-hand (adj/adv), first-nighter (n), flashback (n), flash memory (n), flow chart (n), freeze frame (n), full-blooded (adj), full-blown (adj), full-grown (adj), full-length (adj), full moon (n), full-scale (adj), full-track (adj), fuzz box (n).

gatecrasher (n), gatefold (n), gatekeeper (n), gateway (n), getaway (adj), get-out (n/adv), get-together (n), give-away (n), go-ahead (n/adv), go-getter (n).

handbook (n), handful (n), hand-held (adj), handmade (adj), headline (n), headlong (adv), head-on (adv), head start (n), headstrong (adj), heavy-duty (adj), heavy metal (n), heavyweight (n/adj), hi-fi (n/adj), highbrow (adj), high hat (n), high-level (adj), high life (n), highlight (n/v), high-pitched (adj), high point (n), high-powered (adj), high-profile (adj), high profile (n), high-quality (adj), high-speed (adj), high-spirited (adj), high spot (n), hi-hat (n), hit list (n), hit man/woman (n), hit parade (n), home-made (adj), home movie (n), homeowner (n), homepage (n), hook line (n).

in-house (adj), in-line (console) (adj).

jump cut (n), jumped-up (adj), jump-start (v).

keyboard (n), keynote (n), keypad (n), keystroke (n), keyword (n), kick-ass (adj), kickback (n), kick-off (n/v), kick-start (n/v).

landline (n), landlord (n), landmark (n), laptop (n/adj), leg-up (n/v), line art (n), linefeed (n), line manager (n), line-up (n), lo-fi (n/adj), long-distance (adj), long-range (adj), long-sighted (adj), long-standing (adj), long-wave (adj), long wave (n), lookalike (n), look-in (n), lookout (n), low-level (adj).

make-believe (adj), make-over (n), man-eating (n), man of letters (n), man of the moment (n), manpower (n), map-read (v), map reference (n), markdown (n), market place (n), market price (n), masterclass (n), master key (n), masterpiece (n), master switch (n), masterwork (n), Middle Ages (n), middlebrow (adj), middle management (n), middle-of-the-road (adj), middle-sized (adj), MIDI-thru (adj), mind-boggling (adj), mind-numbing (adj), mind-reader (n), mindset (n), mix-down (n), mixed-up (adj), mix-up (n), muddle-headed (adj), musical box (n), music box (n), music hall (n), music stand (n), music stool (n).

name-dropping (n), nightclub (n), nightlife (n), night owl (n), night school (n), night-time (n), no-go (adj), no go (n), noise filter (n), noise gate (n).

off-air (adj), offbeat (adj), off-centre (adj), off chance (n), off-key (n), off-licence (n), off-line (adj/adv), offload (v), off-peak (adj), offprint (n), off-putting (adj), off-screen (adj), offshore (adj), offside (adj/adv), off-stage (adj), off the cuff (adv), off-the-shelf (adv), off-the-wall (adj), off the wall (adv), off-white (adj), one-liner (n), one-man (adj), one-night (stand) (n), one-off (adj), one-sided (adj), one-step (n), one-track mind (n), one-way (adj), online (adj), on-screen (adj), onset (n), on-site (adj), open book (n), open day (n), open-ended (adj), open-hearted (adj), open house (n), open-minded (adj), open-reel (adj), out and out (adj), outdistance (v), outgrow (v), outsize (adj), outsource (v), overact (v), over-age (adj), overdub (v), overestimate (v), overreact (v), override (v).

pass-key (n), pass-mark (n), passport (n), password (n), patch bay (n), patchboard (n), patch cord (n), pay-off line (n), phase shifter (n), piecework (n), pipe band (n), pipeline (n), pitch bend (n), playback (n), playbill (n), playboy (n), playground (n), playgroup (n), playhouse (n), playing card (n), playlist (n), play-off (n), playroom (n), plaything (n), point-blank (adj), pop art (n), pop culture (n), post-feminist (adj), postmodern (adj), post-roll (n), post-score (v), post-structuralism (n), pre-amp (n), Precambrian (adj),

pre-cook (v), pre-cut (adj), predigested (adj), predisposed (adj), pre-echo (n), pre-industrial (adj), prejudge (v), pre-mix (n/v), pre-production (n), Pre-Raphaelite (adj), pre-roll (n), press-gang (v), press release (n), presuppose (v), preview (n/v), printout (n), print-through (n), proactive (adj), proof-read (v), pull-down (adj), pull-out (n/adj), punch-in (n/v), punch-out (n/v), put-down (n), put-up (adj), put up (v).

Q-lock (n), quarter-track (adj).

rangefinder (n), R-DAT (n), real-life (adj), real life (n), real-time (adj), real time (n), recount (v), record player (n), record-playing (j), re-count (n/v), reread (v), re-record/ rerecord (v), ring-binder (n), ring-fence (v), ringleader (n), road-holding (n), roadshow (n), road sign (n), roll-call (n), roll-over (n), roll-up (n), rough cut (n), round dance (n), round trip (n), round-up (n), run-around (n), runaway (n), rundown (adj), run-in (n), runner-up (n), run-through (n), run-up (n).

sawtooth (adj), school age (n), schoolchildren (n), schoolroom (n), second-best (adj), second-hand (adj), second hand (clock) (n), second nature (n), sell-by (date) (adj), sell-off (n), sell-out (n), semibreve (n), semicircle (n), semicolon (n), semiconductor (n), semi-conscious (adj), semi-permanent (adj), semi-professional (adj), send-off (n), setback (n), set phrase (n), set piece (n), set-to (n), setup/set-up (n), short-change (v), short change (n), short cut (n), shortfall (n), shorthand (n), short-handed (adj), shortlist (n/ v), short notice (n), short-range (adj), short-sighted (adj), short-staffed (adj), short-term (adj), showband (n), showbiz (n), showboat (n), show business (n), showcase (n), show-stopper (n), shutdown (n), side door (n), sideline (n), side-on (adv), side salad (n), sidestep (v), sideswipe (n/v), side table (n), sidetrack (v), single file (n/adv), single-handed (adj), single-minded (adj), slap-back (n), small-minded (adj), soundalike (n), soundbox (n), sound card (n), soundcheck (n), sound effect(s) (n), soundhole (n), sounding board (n), sound post (n), soundproof (n), sound system (n), soundtrack (n), sound wave (n), spell-check (n/v), spreadsheet (n), stage effect (n), stage fright (n), stage name (n), stage-struck (adj), stand-alone (adj), standby (n), stand-in (n), stand-off (n), stand-offish (adj), standpipe (n), standpoint (n), standstill (n), stand-up (n), sub judice (adj), sub-mix (n), sub-Saharan (adj), sub-standard (adj), substratum (n), switchboard (n), switched-on (adj).

takeaway (n), take-home (adj), take-off (n), take-out (adj), takeover (n), take-up (n), talk show (n), tape deck (n), tape-measure (n), tape recorder (n), throwaway (n/adj), throwback (n), tie-in (n), tiepin (n), time-consuming (adj), time-frame (n), time lock (n), time off (n), timescale (n), time signature (n), time warp (n), time-wasting (n), tone arm (n), tone control (n), tone-deaf (n), tone poem (n), tone row (n), Top-40 (adj), touch-sensitive (adj), trade-in (n), trade journal (n), trade-off (n), turnaround (n), turndown (n), turn-off (n), turn-on (n), turnout (n), turnover (n), two-bit (adj), two-faced (adj), two-sided (adj), two-step (n), two-time (adj), two-way (adj).

U-matic (n/adj), user-friendly (adj).

vari-speed (adj), voice-over (n), voiceprint (n).

wah-wah pedal (n), walk-in (adj), walk-on (adj), walkout (n), walkover (n), waveform (n), wavelength (n), white-collar (adj), white noise (n), wide-angle (adj), wide boy (n), wide-ranging (adj), wide-screen (adj), wishbone (n), wish-list (n), word order (n), word-painting (n), word-process (v), word processor (n), world-famous (adj), world music (n), world order (n), world-view (n), world war (n), worldwide (adj), write-off (n), write-up (n).

X-Ray (n).

zoom-in (n), zoom-out (n), zoom in (v), zoom out (v).

8.3   Grammar tips

This section has still to be written up properly.

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.
- / A surplus means there'll be money left over. Otherwise, it wouldn't be called a surplus! [1]
- / ...more and more of our imports are coming from overseas. [2]

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.
- / I want to have a ballistic defense system, so that we can make the world more peaceful. [3]

8.4.3   Synonyms and repeated words

- ★ A decent thesaurus is just as invaluable a companion to good writing as is a proper dictionary.
- ☠ 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. 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 …

1.   George W Bush, Kalamazoo, Michigan, 27/10/2000 (www.bushisms.com)
2.   George W Bush on NPR's Morning Edition, 26/9/2000 (www.bushisms.com).
3.   George W Bush, Des Moines, Iowa, 23/10/2000 (www.bushisms.com).

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.

> ☠ After an all-time low, with Stig 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 bulleted single plummeted to the 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 Radicals 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, burnt their bridges and took off for Europe, where they took an unsuspecting Britain by storm and beyond.

8.4.5 *Malapropisms*

By malapropism is meant the misuse of a word, especially by confusion with one of similar sound. The term derives from Sheridan's play *The Rivals* (1775) in which Mrs Malaprop says things like *dancing the flamingo* (instead of *flamenco*). One problem with almost all malapropisms is that they are not picked up by your software's spell check.

George W Bush, currant precedent of the United States, is a copulous creator of malapropisms, for example:[1]

> ✏ We cannot let terriers and rogue nations hold this nation hostile or hold our allies hostile.
>
> ✏ I want to reduce our own nuclear capacities to the level commiserate with keeping the peace.[2]
>
> ✏ It's going to require numerous IRA agents.[3]
>
> ✏ I am a person who recognizes the fallacy of humans.[4]
>
> ✏ A tax cut is really one of the anecdotes to coming out of an economic illness.[5]

---

1. Of course, *currant* should read *current*, *precedent President* and *copulous copious*. The Bush statement was uttered in Des Moines, Iowa on 21/8/2000 (www.malapropism.net/, 4/6/2001).
2. George W Bush, Des Moines, Iowa, 23/10/2000 (www.bushisms.com).
3. George W Bush on on Gore's tax plan, Greensboro, North Carolina, 10/10/2000 (www.bushisms.com).
4. George W Bush, quoted in article 'Bush courts women in cozy "Oprah" visit' William Goldshclag, New York City edition of the Daily News, 20/9/2000, p. 5 (www.bushisms.com).
5. George W Bush on 'The Edge with Paula Zahn', 18/9/2000 (www.bushisms.com).

/ *This is what I'm good at. I like meeting people, my fellow citizens, I like interfacing with them.*[1]

/ *We'll let our friends be the peacekeepers and the great country called America will be the pacemakers.*[2]

/ *I regret that a private comment I made to the vice presidential candidate made it through the public airways.*[3]

/ *This case has had full analyzation and has been looked at a lot. I understand the emotionality of death penalty cases.*[4]

No student can match the President of the United States of America when it comes to malapropisms. Still, here are a few examples.[5]

- A bottomless abbess separated the two schools of thought.
- The walls of the cathedral were supported by flying buttocks.
- Their manager was regarded as quite a caricature.
- Stig told the flight attendant he wanted to sit by the isle.
- The kithara was an Ancient Greek liar.
- Bad sciences were the cause of his snoring.
- Clapton extinguished himself on many early recordings.
- Morse code was used in telepathy
- All male Seeks must wear turbines.

Over the last few years we've had to read assignments containing the following malapropisms [correct word(s) in square brackets]:

♦ The doctor proscribed her usual medicine [→*prescribed*];
♦ It is important to submit these ideas to the written page [→*commit*];
♦ One characteristic of eighties pop was the sin drums sound [→*syn* (or *Linn*) drums];
♦ The company's stock was deleted [→*depleted*];
♦ In the proceeding section I mentioned … [→*preceding*];
♦ The band was going through a difficult phrase [→*phase*];
♦ The CEO was a man with no conscious [→*conscience*].
♦ Blackboy Jungle was the first rock film for teenagers [→ *Blackboard Jungle*].

8.4.6   *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.   .

1. George W Bush, Pittsburgh, 8/9/2000 (www.bushisms.com).
2. George W Bush, Houston,Texas, 6/9/2000 (www.bushisms.com).
3. George W Bush, Allentown, Pennsylvania, 5/9/2000 (www.bushisms.com).
4. George W Bush, quoted in the Seattle Post-Intelligencer, 23/6/2000 (www.bushisms.com).
5. These next malapropisms are adapted from sentences found at www.geocities.com/~spanoudi/quote-08.html, 4/6/2001.

8.4.7 *Officialese*

★ Don't use *whilst* and *amongst* if *while* and *among* work just as well.

Officialese or very formal language can be used to comic effect. Occasionally that effect is clearly intended in student assignments: more often than not it is unintentional.

> ☠ Mr Stig Kräkström, the ensemble's pecussionist, then proceded across the premises whilst the remaining band members conversed amongst themselves.

> ♻ Stig, the drummer, then walked across the room while the other band members talked among themselves.

8.4.8 *Schoolteacherese and chit-chat syntax*

Schoolteacherese is a neologism and therefore in need of definition. Just as 'journalese' denotes a journalistic use of language and just as 'officialese' means the kind of language used by officials (notably police officers), or in certain types of official document, *schoolteacherese* refers to certain linguistic mannerisms adopted by primary school teachers when explaining concepts to children.

8.4.8.1 *'What* x *is is* y' ...

UK ex-premier, Tony Blair, used the 'what-*x*-is-is-*y*' formula as expertly as any nursery school teacher. Instead of 'what we have here, children', Tony uses phrases like 'what I'm saying is'. Not only did he use the 'what-*x*-is-is-*y*' construction to let him say what he wants rather than what we want to hear: he also seemed to think that it would make him sound as popular and down-to-earth as our favourite nursery school teacher.

'What we're doing is'…, 'what I'm saying is'…, 'the thing is'…, etc. are expressions that work quite well as attention-grabbers in everyday speech — a bit like the schoolchild's 'y' know what?', or like the teacher saying 'well, children, what happened next was'… when his/her storytelling demands renewed attention from his/her little ones. Since, when speaking, you deliver a 'live' flow of speech which cannot be rewound, put down, or resumed later at will, you need to remind your listeners to pay attention to what you are about to say. In written English, however, 'what-*x*-is-is-*y*' constructions are both unnecessary and cumbersome, unnecessary because a reader can put down or resume the text at will, and cumbersome because they halt the text flow with pointless verbal padding. The best way of keeping readers' attention is to provide them with narrative that is comprehensible, interesting, useful and exciting. This is no easy task for an author who would rather write music than an instruction manual for students who can themselves imagine more attractive pastimes than reading text like this.

> ☠ What he does on this track is he puts down straight quavers on hi-hat…

> ♻ On this track he puts down straight quavers on hi-hat…

8.4.8.2 *False wheres and whens*

False wheres and whens often occur in attempts to define terms.

> ☠ What semiotics is is when you try and explain how…

> ☠ Semiotics is the sort of thing where you discuss…

> ♻ By semiotics is meant …

Besides, 10 a.m. might be *when* you try to explain semiotics and the seminar room a place *where* you might do so. *Semiotics* itself is neither a time nor a place.

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 what you regard as 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?

★ 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'[1] 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 India. Indigenous inhabitants of America (the USA, Canada, Mexico, Brazil, Argentina, Colombia, etc.) are *Native Americans*. In North America they are also (but less commonly) known as *First Nation Americans*.

Inuit. The indigenous inhabitants of Greenland and Arctic Canada object to being called *Eskimo*, a corruption of an Inuit word meaning 'eater of raw meat'. They refer to themselves as the *Inuit*.

Lapp: offensive term for the *Sami*.

Mbuti. These people inhabiting parts of Central Africa object to being called *pygmies*, a word deriving from *pygmaios* (πυγμαῖος = 'dwarf') which in its turn comes from *pygme* (πυγμή), the Ancient Greek word denoting the part of human body stretching from elbow to knuckles.[2]

---

1.   Definition 3 of *black* in the 1995 *Oxford Concise English Dictionary*.
2.   '= 18 δάκτυλοι, about 1½ feet' (Greek-English Lexikon, ed. Liddel & Scott, Oxford 1871).

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*.

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

Scottish. *Scotch* is a derogatory word when qualifying anything except whiskey, broth, and snap ('inverted dotting'). 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*.[1]

9.3.2   Person and rep

Unless, for whatever reason, the position or job in question can or may be occupied by either men only or women only, it is inegalitarian to use words like *chairman, fireman, salesman, seamstress, spokesman, stewardess*. Use *chairperson, firefighter, sales rep(resentative), seamster, spokesperson, flight attendant* 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.

---

1.   For exaggerated sensitivity to this issue, see §9.3.4, p.72.

9.3.3.1   *Pluralise*

★ When in doubt, pluralise (if possible).

☠ Take the average student fan: he wakes up at midday …

♻ 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.71), 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 pronominal 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.[1]

Differences in gender attribution 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.[2]

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.

---

1. Die Sonne, *sie* (='she') scheint (German); solen (='the sun'), *hon* lyser (Swedish = 'she shines') but månen (the moon) *han* (he) lyser.
2. 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.

9.3.4.1   *Inevitable gender specificity*

Sometimes it is *necessary* to be gender specific. For example, if you are writing an ethnographic account of music among 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 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. Nevertheless, *hit woman* does appear in the *Concise Oxford Dictionary* (1995).

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 with *his* or *hers*, while *manager, manual*, *manhandle* and *manipulate* all derive from a Latin word of feminine gender (*manus*) that means 'hand'.[1]

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 became 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?

---

1. 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.5

Glossy paper, a surfeit of pictures and diagrams, eye-catching fonts, multicoloured printing, 'sexy' covers, etc. may all be sad little 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 be visually 'flash' 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 not so much left unimpressed as actively put off by cosmetic assignment trappings: '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 messy: in order for the content and message of your work to come across as efficiently as possible, clear and consistent layout plays an important a role, as do coherent structure, correct spelling and decent punctuation.

10.2   *General layout*

Paper size and margins, see §1.1, p.5 (#3).

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.21). 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.[1]

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.

---

1.   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.

10.2.1.3 *Paragraph indentation and spacing*

★ Either ensure that the space between two paragraphs is at least 50% larger than that between two lines in the same paragraph, or 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 on and 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. In fact, it ends now.

   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, which is in fact right now.
      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, quotation marks are optional:

… [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 Wankeltoss needs to keep publishing just to hang on to his job. If he succeeds, 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.

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. They do, however, require quotation marks:

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.[1]

---

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

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 (including the web).
3.   References to musical works (including the web).
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. 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 document.

References to footnotes or endnotes are placed in the main body of text as small numerals in superscript (for placement in relation to punctuation, see §11.1.2, p.76 - 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;[1]
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.

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.

---

1.   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.

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.[1]

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.[2] One exception to this rule is if you need to define a particular word or 'daft'[3] 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.88.

11.2.1 Referring to the bibliography

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.88) 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 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)

---

1. This is the text of the footnote flagged by the example in the main text.
2. The note flag for this text was placed highly satisfactorily. For more about note flag placement, see §6.1, p.30(Punctuation / Spacing).
3. *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 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.88), 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.

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).

If you are referring to a particular passage in a bibliographically listed work, it is customary to 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…

It doesn't matter which page-number referencing format you use in your assignment or dissertation — Offerkeik (1992: 1) or Offerkeik (1992, p.1) —, just as long as you stick to the same format throughout.

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.79 - 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.88). 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.88).

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.88). Definite and indefinite articles ('the', 'a', 'an', 'le', 'la', 'les', 'der', 'die', 'das', 'de la', etc.) are usually ignored in title alphabetisation (see §6.9.2, p.39, ff. and §11.2.2.1.)

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.88).

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.88).

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.88). 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.[1]

---

1. 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.

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*, <u>underline</u> 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. *Postmodern Aesthetics of Popular Music and Egocentric Defeatism*. Mildura: 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 Musikforschung*. 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. Billericay: 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 Sept: 31.

Offerkeik, Y. 1993. 'The testosteronic 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.[1] 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.[2]

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. Ompiler: Page(s). Place: Publishers.

Author, Ä. Year. 'Titel på vedebörande artikel' ('Translation of the title of the article in question'). *Foreign Name of Journal or Newspaper*, Volume/N°: 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.88, below.

11.2.3.10   Unpublished writings

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

---

1. *Popular Music* house style presents page numbers in the format pp. xx-yy, e.g. *Popular Music*, 6/1, pp. 21-35.
2. *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.

11.3 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.88; see also point 7, p. 7, under §1.1.1.1).

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.77). 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.89. 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.85).

★ The only item to italicise is the title of the actual commodity sold.[1] All other details are in roman typeface.

★ If you don't use a word-processor sporting *italics*, <u>underline</u> whatever ought to be in italics.

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

---

1. 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 §11.3.3.13, p.85).

in the UK pop charts, while Joel Whitburn's *Top Pop Records* and *Top LPs* cover the *Bill-board* 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 re-source unit.

There are useful online source documentation resources for pop music at:

- ♦ http://www.allmusic.com/
- ♦ http://www.ascap.com/ace/ACE.html
- ♦ http://www.bmi.com/repertoire/titlesrch.asp

For more links, visit http://www.tagg/org/xtrnlinx.html

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*. Waffla-phone 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 Cincinnatti 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   Theme tune on CD or LP

Either [if composer more well-known than performer(s)]: Composer, Forename [or initial(s)] (Year of first publication, i.e. when first heard on TV or first released as a movie). 'Title of Track'. *Name of Album*. Record Label and n° (Year of record's release if different to that of TV show/film).
Or [if artist(s) more well-known than composer]: Artist, Forename [or initial(s) or article(s)]: Year. 'Title of Track' (Composer, if known). *Name of Album*. Record Label and n°, e.g.

Davis, Miles (1957). 'Ascenseur pour l'échaffaud' - générique. *Twenty Original Sound-tracks, Vol. 3*. Yesterday Gold YDG 74641 (1989).

Montenegro, Hugh (1966). 'The Man from U.N.C.L.E.' *This is Cult Fiction*. Virgin VTCD 59 PM 527 (1995)

Morricone, Ennio (1970). 'Indagine su un cittadino al di sopra di ogni sospetto'. *Police Movies*. Cinevox CIA 5027 (1981).

Post, Mike (1974). 'The Rockford Files'. *Television's Greatest Hits 70s & 80s*. TeeVee Toons TVT 1300 (1990).

Steppenwolf (1969). 'Born to be Wild'. *Easy Rider*. ABC ABCL 5005.

11.3.3.3   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 567S.

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 suc-cesses (e.g. Disease 1987; Eczema 1993).

11.3.3.4   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.

11.3.3.5   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.

11.3.3.6   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.

11.3.3.7   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 Flederkraut 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.

11.3.3.8   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.

11.3.3.9   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.

11.3.3.10 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.

11.3.3.11 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.

11.3.3.12 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.[1]

> *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.

11.3.3.13 Unpublished and off-air musical sources

Titles of unpublished musical works are not italicised. See Tagg under §12.3, p.89, ff.

For off-air recordings, see '99.5' and 'A Paler Shade of White' under §12.3, p.89, 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 §11.4.1.8, p.87 - §11.4.1.9, p.87.

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

11.4.1 Source documentation details

DVDs usually contain plenty of information about their contents. Videocassette covers, however, do not often provide satisfactory product documentation. Remember that the original year of release can be found in roman figures at the end of the final credits (e.g. mcmlxviii = 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. Specific music credits are usually shown, sometimes indeciphrably, in the final stages of the film's end titles.

Useful source details for (mainly English-language) films can be found online at *www.allmovie.com*, or *Halliwell's Film Guide* (Harper Collins) or *The Virgin Film Guide*.

---

1. Hymn book of the English Congregational Church.

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

The most useful web sources I have found to be:

- ♦ http://allmovie.com/
- ♦ http://www.moviedatabase.com/ *or* http://uk.imdb.com/
- ♦ http://www.UltimateTV.com/UTVL/

For more links, visit http://www.tagg/org/xtrnlinx.html

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.

11.4.1.1   *Listing audiovisual references*

11.4.1.2   *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).

11.4.1.3   *Films issued on videogram (typically VHS or DVD)*

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 videogram company and N^o of video-gram, Year of video issue, e.g.

Lagaan (A Gowariker) 2001. Set Pictures/Aamir Khan, Columbia Tristar DC 68320 (PAL Italy, 2003)

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.

11.4.1.4   *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).

11.4.1.5   *Published videos of TV programmes*

Video title. Year of Issue. Video company and n°.

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

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

11.4.1.6   *Off-air recordings of films*

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

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

11.4.1.7   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.

11.4.1.8   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.

11.4.1.9   Individual music tracks from TV

These should be listed by artist rather than by title.

Artist. 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.

11.4.2   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 Homepage*. http//:www.gungenet.co/rokoko/trivia/radrock (22/2/1999).

> Tagg, Philip. *Homepage*. http//:tagg.org (11/11/2003).

11.5 Other appendices

11.5.0.1   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.

11.5.1   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.

11.5.2   *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.91).

12   *Specimen appendices*

12.1   *Endnotes*

There are no endnotes in this booklet.

12.2   *Bibliography*

N.B. Most of these works are entirely fictitious!

Åhlén, S-Å. 1999. 'Modalitet och efterklang som arkaiserande drag i keltisk nyromanticism' ('Modality and reverb as archaic characteristics of Celtic neo-romanticism'). *Årsbok för keltiska studier*, 35/4: 182-196.

Andersson, S. 1978. Letter to the author, 22 August.

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

'Cutting the Cutting Room Crap'. 1984. *Mediaweek*, 20 September.

Dahlén, P. 1990. 'När den nya tiden kom till byn: Camp och töntism som kulturella orienteringsförsök' ('When the new age came to the village: Camp and nerdism as attempts at cultural orientation'). *Spelrum: Om lek, stil och flyt i ungdomskulturen*, eds. P. Dahlén, M. Rönnberg: 151-186. Uppsala: Esselte.

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

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

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

Hagendass, O., Bumsen, H. von (eds.) 1935. *Phrenologisch Musikforschung*. Nürnberg: Deutsche Geburtsrechtsverlag.

Johnson, B.J., Johnson, H.Q., Lindenbaum, Y.Z., Zerboni, G. 1994. *Postmodern Aesthetics of Popular Music and Egocentric Defeatism*. Mildura: Sensible Publishers.

Lindqvist, Sven. 1992. *Utrota varenda jävel* ('Exterminate every brute'). Stockholm: Bonniers.

Lorting, F. n.d. *March Rhythms in Ragtime and Techno*. Basingstoke: Royal Society for Abstruse Music Research.

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.

Offerkeik, Y. 1992. *The Phallocentric Fallacy of Scribal Sadism*. London: Rotverbiage.

— 1993. 'The testosteronic fascism of logical thought'. *Postmoderniana*, October-November: 134-146.

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

Roberts, R.J. 1999. 'Gate Expectations' (short poem). Manuscript.

Tagg, Philip. *The Göteborg Connection*. http//:www.liv.ac.uk/ipm/tagg/articles/gbgcn-nct.htm, 1/10/1997.

Svensson, L-Å. 1999. 'Svåra jazzackord som bevis på högre musikestetisk nivå' ('Difficult

jazz chords as proof of higher levels in musical aesthetics'). MA diss., Department of Jazz, Conservatory of Central Småland.

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

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

— *The Discourse of Discourse*. London: Rotverbiage.

12.3   Musical references

Allington Barnard, Charlotte — see Claribel.

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

— 1739. *Orgelbüchlein*. London: Novello, 1957.

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

— 1944. Concerto for Orchestra. London: Boosey & Hawkes, 1946.

Beethoven, L. van. 1804. Symphony N°3 in E flat Major ('Eroica'). London: Eulenburg, n.d.

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

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

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

Claribel (a.k.a. Charlotte Allington Barnard). n.d. 'I Cannot Sing the Old Songs'. *Selected Songs for Ladies' Voices*: 19-21. London: George Newnes, n.d.

Clark, T. 1805. 'On Ilkley Moor Baht 'At'. *Songs that will Live for Ever* (q.v.): 71.

Congregational Praise. 1950. London: Independent Press Ltd.

Disease, The. 1987. *Sackcloth Turns Me On*. Student Gothorama Records 567S.

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

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

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

First, James (and his orchestra). 1972. 'A Run In The White Forest' (Fahrtkampf). *James First Jogging Hits*. Schmecker SCM 90012.

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.

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

Gershwin, G. 1935. *Porgy and Bess* (vocal score). New York: Chappell.

— 1938. *I Was Doing All Right*. New York: Gershwin Publishing Co.

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

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.

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

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.

'99.5 Alive!' 1999. Jingle recorded from Radio Tagg FM, 21 February.

O'Shaugnessy, Nigel. 1993. 'Melody Of The Moon'. *New Age Viola for Swinging Barrow Boys*. Tebbit Sounds TBS 54321.

'A Paler Shade of White'. 1999. Advert for Dulex Paints, Radio Tagg FM, 22 February.

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

Rossini, Gioachino. 1829. Overture to *William Tell*. *Mozart-Rossini Ovetures*. Collection

'Richesse Classique', Muridisc RC 820, n.d.

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

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.

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

Saturday Night Fever. 1977. RSO RS 2-4001.

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

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

Sinding, C. n.d. *Frühlingsrauschen*, Op.32 Nº3. Frankfurt: Peters.

Tagg, P. 1979. 'Samtal' (TV theme). Private manuscript.

— 1995. 'Coke Squad'. Private recording.

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

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

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

Verhoeven, Helmut van. 1818. Symphony N° 732 in F# Minor, Op. 1421. Crosby Symphony Orchestra, Herbert von Karajan. DGG Excellence 7432, 1995.

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

Whoopstone, Hitney. 1990. *The Sincerest Of Melismas Is For You Alone, Baby.* (Hackett, White, Davis, Witty). Music for Millions MfM 9209.

YY Bottom. 1988. 'Gimme All Your Dresses'. *Top Cross-Dress Hits of the Eighties*, q.v.

12.4 *Audiovisual sources*

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

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

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

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

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

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

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

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

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

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

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

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

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.

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

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

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

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

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

12.5 Interviews

1998-02-30. John Fogerty: San Francisco.

1999-02-31. Whitney Houston, Michael Jackson, Madonna: Los Angeles.

2000-04-31. 20 teenagers (8 male, 12 female), Fidel Castro Secondary School, Aigburth, Liverpool.

2004-01-01. 4 pensioners, Karl Marx Convalescent Home, Basildon.

13   Musicalia

13.1   'Band': singular or plural?

13.1.1   Named bands

1. Bands with names in the plural take plural forms of verbs and pronouns.
   - The Beatles were the UK's most influential band. Their songs…
   - The Cardigans are on TV tonight. They will play tracks from their latest release.
   - Che Gonzalez and the Gondolas are still on the cabaret circuit.

2. Large ensembles with names in the singular and ending in 'band', 'orchestra', etc. usually take the singular form of verbs ('was', not 'were').
   - The Duke Ellington Band was booked to play the Cotton Club for years on end.
   - The Benny Goodman Orchestra was a tightly run outfit.
   - The Philharmonic Orchestra was conducted by Jarvis Cocker.

   However, small ensembles with names ending in 'band' tend to take the plural:
   - The Bothy Band were great favourites with the folk rock crowd.
   - The Incredible String Band were less popular after they released *Wee Tam* (1968).

   The band 'The Band' belong(s) to this category:
   - The Band were the first rock musicians to pay respect to those forgotten aspects of white US culture and history.

3. Bands specifically named as trios, quartets, etc. usually take the plural.
   - The Modern Jazz Quartet were to have played the Ritz that evening.
   - The Dave Clark Five have not played together since 1967.
   - The John Barry Seven were hardly ever seen on TV.

4. Other bands with names in the singular almost always take the plural (for exceptions, see 5, below).
   - Suede have just released a new album.
   - The Who were a highly innovative band.
   - INXS were a successful Australian band of the 1980s. One of their albums was produced by Nile Rodgers.
   - 'The Leather Nun are back in business' (press release, 1999).

5. Individuals whose stage names resemble those of bands take the singular.
   - Aphex Twin is playing at the Ritz next week.

   When a band with a name in the singular is identified with a particular individual, the singular verb form is sometimes used.
   - The Jimi Hendrix Experience is (are) unimaginable without Hendrix himself.
   - Nirvana[1] is (are) unimaginable without Kurt Cobain.

But:

♦ Free were never the same after *Highway* (1970).

13.2 *The generic band*

Since small ensembles tend to be envisaged as collectives consisting of several individuals ('they') rather than as unindividualised units ('it'), they are much more likely to take the plural than singular form of verbs and pronouns, even though the name of the band is grammatically in the singular (see §13.1.1). The same general tendency applies also to the 'generic' band.[1]

In the following examples, the less appropriate variants are placed in brackets, equally plausible variants are separated by a forwards slash ('/'), and unacceptable variants are crossed out (~~thus~~). Note that the more the band is envisaged as a unit rather than as its constituent members, the more likely it is to take the singular. Also, if the band referred to is a large ensemble, the singular form may well be more appropriate than the plural (e.g. the Ellington band, see §13.1.1 #2)

♦ They were one of the best bands to come out of Preston. (It was one of …)
♦ Everyone thought they were an excellent band. (… thought it was …)
♦ The band play(s) mostly covers.
♦ They are (it is) a cabaret band.
♦ The band always play(s) too loud.
♦ The band generate/-s a lot of energy at live gigs.
♦ The band was/were to have played the Ritz that evening.
♦ The band was (were) one of the record company's most profitable signings.

Exceptions:

1. When 'the band' is one of several bands it is treated as a singular noun.
    ♦ The jury could not decide which band ~~were~~ was best.
    ♦ There was no doubt that ~~they were~~ this was the best band in the contest.
2. When 'the band' needs to be distinguished from its members it is treated as a singular noun.
    ♦ The band ~~consist~~ consists of five members.
    ♦ The band ~~feature~~ features Stig on drums.

---

1. Kurt Cobain's Seattle outfit, not the sixties psychedelic band.
1. A similar process seems to have occurred at an earlier stage in the history of the English language with the word *people*. Originally a singlular noun denoting a community, nation, tribe, etc. (e.g. *a strange people*), *people* is now almost always used in the plural (*the people have spoken*; *some people are odd*).

13.3 Lead sheet chord shorthand (in C)

Legend

● = note always omitted from the chord

○ (○) = note may be omitted from the chord
Stave 1 in each system shows tertial stacking
Staves 2 and 3 together suggest one possible
way of spacing each chord on the piano.

For more detail and explanation,
see *Tagg's Harmony Handout*, pp. 30-37
| www.tagg.org/teaching/harmonyhandout.pdf |

13.4 Instrument-specific notation

13.4.1 Drumkit notation key

13.4.2 Electric guitar notation

The electric guitar is a highly expressive instrument used frequently in many types of popular music. Among instrumental techniques typical for the electric guitar are: slurring, tremolo/whammy bar, scooping, vibrato, harmonics, slides, bends, muffling, palm muting, strumming, picking, taps, pull-offs and hammer-ons. These techniques should be transcribed correctly.

13.4.2.1 Guitar tuning and tabulature

Guitar strings are tuned to the pitches shown below (a). Guitar notation, however, uses the treble clef showing pitches one octave higher than they actually sound: they. expect to see the open string pitches of their instruments notated as in example b.

Tabulature is a graphic representation of the fretboard of various fretted string instruments (e.g. guitar, bass guitar and mandolin). Guitar tablature is a six-line staff that illustrates the guitar fingerboard. The top line indicates the highest sounding string, top **e**, and the bottom line the lowest sounding string, low **e** (see above, middle).
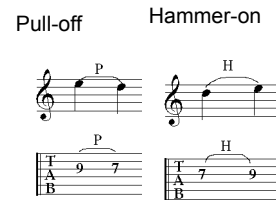
Numbers are used on each line to represent the fret number on the guitar fretboard. The string and fret position of any note can be indicated, even on more unusual guitars (e.g. 7 or 10 string guitars or guitars with 36 frets) and guitars that have been tuned differently. Music for twelve-string guitar is also notated in the standard six-line TAB staff. In TAB, open strings are represented by the number 0 (zero). Chords are depicted by placing numbers vertically on the stave, as are double stops (see above, right).

There are many different ways of representing the various techniques available on the guitar, in both TAB (short for tablature) and standard notation. Although there is as yet

no standard way of notating these techniques, there are some relatively simple notation conventions that denote the action of the various techniques in a reasonably comprehensible manner.

13.4.2.2   *Slurring*

Slurring is a smooth sounding technique consisting of hammer-ons and pull-offs (and also can incorporate right hand tapping). It can sound quite virtuosic if performed at some speed, especially when used in conjunction with other techniques such as sweeping and tapping. A guitar with light strings, low action and large frets is easier to slur on, and a smoother, more flowing flurry of notes can be achieved.
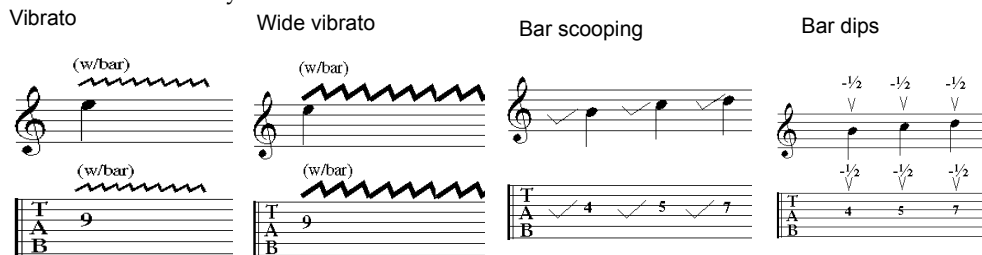
- *Hammer-on*
  Strike the first note and then fret the second note without picking it (ex.).
- *Pull-off*
  Strike the first note and then pull the finger off to sound the second note (ex.).

A trill is a slur made up of a rapid succession of hammer-ons and pull-offs between two or more notes. A fast trill can be achieved by tapping the edge of the pick on the string instead of using a second finger of the left hand.

13.4.2.3   *Tremolo Arm (or Whammy Bar)*

Rock guitarists have used the whammy bar to produce a wide range of effects. Most are quite uncommon and may be unfamiliar to the untrained ear. One of the most common uses for the whammy bar is to create a wide-interval vibrato..

- Hand *vibrato* or ordinary vibrato with the whammy bar.
- *Wide or exaggerated vibrato* by hand or with the whammy bar.
- *Bar scooping*. Depress the whammy bar, strike note, rise quickly to the higher pitch.
- *Bar dips*. Strike the note and simultaneously depress the whammy bar a semitone. Then raise the bar quickly to the original pitch.
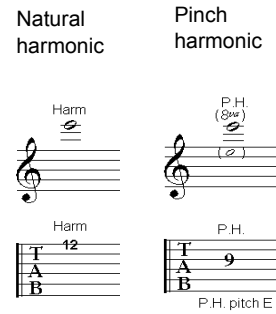
13.4.2.4   *Guitar harmonics*

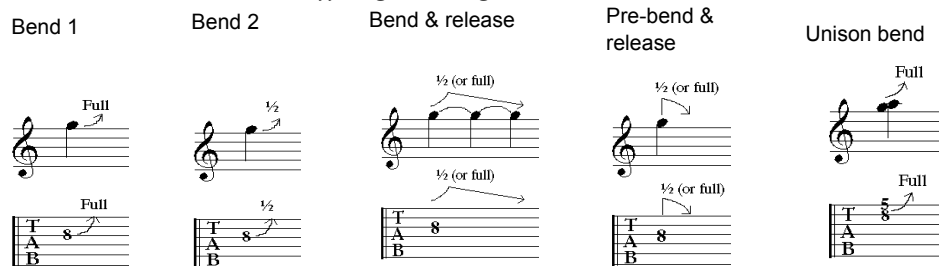| Guitar string	12th fret	7th fret	5th fret
1st string (top *e*)	e	b	e
2nd string (*b*)	b	f#	b
3rd string (*g*)	g	d	g
4th string (*d*)	d	a	d
5th string (*a*)	a	e	a
6th string (bottom *e*)	e	b	e

Harmonics are achieved by lightly touching the sting instead of depressing it all the way to the fingerboard. On a guitar the strongest and easiest natural harmonics to play of these are found at the 12th, 7th and 5th frets. The full range of harmonics on the guitar can only really be heard on a precisely set up electric guitar with a distorted tone.

Playing at high volume with the pick-up selector in the treble position (bridge pick-up) also enhances the full range of harmonics
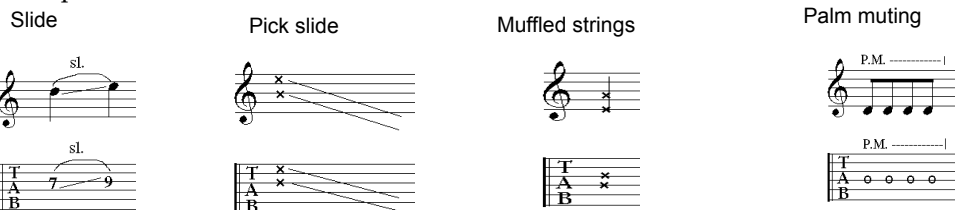
Pinch harmonics, tap harmonics, touch harmonics and palm harmonics are the most conventional. In rock guitar playing, pinch harmonics are more common than the others. The technique uses the right hand to produce the harmonic, the side of the thumb and the tip of the pick striking the string almost simultaneously. This action of the thumb touching the string slightly after the pick has struck it is very similar to the way in which natural harmonics are produced, but any fretted note can produce a harmonic (as the left hand acts as an extension of the nut) and hand vibrato or a bend can be applied to the note. .

13.4.2.5   *Bends, slides, muffling, muting.*

- *Bend 1* (full). The note is struck and bent up one whole tone (two frets)
- *Bend* 2 (half). The note is struck and bent up one semitone (one fret).
- *Bend and release.* The note is struck and bent up a semitone (or a whole tone) and is then released to the original pitch. The three notes are tied and therefore only the first one is actually struck.
- *Pre-bend and release.* Bend the note up a semitone (or a whole tone), strike it and release it to the original pitch.
- *Unison bend.* Two notes are struck simultaneously and the lower note is bent up to the pitch of the other.,

- *Slide.* Strike the first note and slide up to, or down to , the second note
- *Pick slide.* Scratchy sound produced by scraping the edge of the pick down the length of the string(s). Pitches notated do not correspond to any precise pitch.
- *Muffled strings.* A percussive sound can be produced by lightly laying the left hand across the strings and striking them without producing harmonics. Pitches shown are arbitrary.
- *Palm muting.* The right hand can be used to partially mute the string(s) just before or over the bridge.