

Dear students,

this script is intended to make it easier for you to prepare your written work. Therefore, the script itself is structured like a mini scientific paper, so that you can "copy" a few things, such as the layout, table of contents, decimal structure, subchapters, layout of paragraphs, footnotes, bibliography, etc. Use the script as a model and as a reference book that can help you write academic papers. Keep it safe – it is useful for writing seminar papers, Bachelor's theses, Master's theses, and could also serve you well in the future, for example for writing a dissertation.

**Guide and Tips for Writing Papers
at the University Mozarteum**

(Support for writing Seminar Papers, Bachelor's- and Master's Theses)

created by

by ao.Univ. Prof. MMag. Dr. Barbara Dobretsberger

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Created by: Barbara Dobretsberger

Reviewed by Kai Bachmann (additions to chapter 8.2), Joachim Brügge, Bernadeta Czapraga, Daniel Revers (additions to chapters 4.3.3, 4.3.5, 4.4 and 7.5.1) and Rainer Schwob

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1. Introduction

This guide or script is structured like a scientific paper. It consists of a table of contents, which is divided into several main chapters and subchapters and a bibliography, which gives an idea at first glance that a model of a "scientific paper" is being presented here. Of course, scientific work is not exhausted by such externalities, and it should be made clear at this point that this script is not a scientific work. That is why the word "like" is in the first sentence, and that is why you will hardly find any quotations or footnotes in this script. A professional-looking appearance can tempt one to attribute a high degree of scientific knowledge to a written work from the outset. However, appearances can be deceptive, as the increasingly publicised cases of plagiarism in scientific papers prove in recent years. This topic will also be addressed in this script, but only after basic and hopefully useful points have been discussed.

In this guide, a helpful motto of scientific work is applied: "From general to concrete" or "From overview to detail". An introductory chapter will therefore first convey what science is in the first place. Then individual steps in the creation of a scientific paper are explained. Finding topics and researching literature, citation techniques and stylistic necessities, research methods and tips for structuring written work as well as compiling a bibliography. This study guide is based on experience gained in the course of more than twenty years of teaching at a music university, in the supervision of more than a thousand seminar papers and roughly estimated at least two hundred Bachelor's and Master's theses as well as dissertations. It is therefore the author's hope that the knowledge gathered here, and especially the practice-related chapters 3-9, will be useful and meet the needs of students.

2. Science – What is it?

2.1 Basic requirements for scientific thinking and work

Curiosity is at the beginning of every acquisition of knowledge. It is the driving force for the baby and toddler and provides the urge to explore the things in this world that are not yet understood. As we enter the school system, our acquisition of knowledge becomes increasingly systematised and systematic – the term school system expresses this. Systematisation, however, is not only imposed from outside, but corresponds to a need of the (growing) human being (e.g.: "collecting" stamps, "collecting" chess problem positions, the categorising preoccupation with aircraft types, etc.).

Real scientific thinking, however, normally only plays a role in the tertiary education sector (universities, etc.). Curiosity and a thirst for knowledge are the prerequisites for scientific thinking to develop. A cornerstone of scientific thinking or knowledge acquisition based on science is a distinctive systematic approach to a field of knowledge. Other necessary ingredients are a critical mind, which includes self-criticism and the ability to reflect, as well as openness to other professional opinions, even those that contradict one's own perspective.

Knowledge acquisition as such can take place in very different ways. To make it clear how general knowledge acquisition (e.g. of a layperson interested in music) differs from scientific knowledge acquisition, various possibilities of information acquisition are mentioned: Newspaper reading, encyclopaedia articles, podcasts on the internet, Youtube lectures, books, lectures, reading a CD booklet text, programme introduction texts in the theatre or concert, visiting exhibitions etc. This kind of knowledge acquisition can lead to a broad general knowledge and also to some expertise in a field of interest. Scientific knowledge acquisition and scientific thinking differ from this type of knowledge acquisition by a high degree of systematics and by the careful selection of sources. Reference books, professional essays and articles that convey a secure knowledge play a central role in science.

2.2 Systems of knowledge production and the scientific community

In Chapter 2.1, the school system was mentioned as the basis for conveying knowledge to children and young people. Universities have established themselves for the independent acquisition of knowledge in (young) adulthood. This institutionalisation (universities, colleges, conservatoires, universities of applied sciences, etc.) provides a set of rules that is broadly adhered to, regardless of whether universities are publicly funded or in the private sector. Institutionalisation ensures (or should or would like to ensure) that the knowledge imparted and acquired there has general validity, serves the benefit of the general public and is widely applicable. The Europe-wide "Bologna Process", which has been underway since 1999, aims at the standardisation and international recognition of degrees, which should benefit the labour market and graduates.

Scientific community (the term is usually not translated and left in English) means the community of researchers in a particular discipline. For example, there is a scientific community in musicology, education, psychology, etc. The individual disciplines are organised in scientific communities. The individual disciplines organise themselves in national and international scientific societies whose aim is to guarantee and promote the seriousness and quality of research. The prerequisite for membership in a professional society is usually a doctorate in the subject concerned and at least a certain number of scientific publications. Therefore: Not every graduate of a degree programme is automatically a member of the *scientific community*.

Peer review procedures are used to ensure the quality of publications submitted for publication in specialist journals, of research projects or of specialist presentations at congresses. This means that without knowing the name, essays, paper proposals or ideas for externally funded projects are assessed (i.e. recommended or rejected) by proven experts. In the natural sciences, the so-called *impact factor* or *journal impact factor* (*IF* or *JIF*) plays an important role. This factor is intended to provide information about the prestige of scientific journals. It is calculated on the basis of data from a citation database (Web of Science or Science Citation Index) and indicates the frequency of citations of articles from this journal in a given period. However, renowned organisations such as the German Research Foundation (DFG) and the Austrian Science Fund (FWF) are opposed to reading scientific quality from the JIF.

2.3 Science and art – who needs science?

Some of what was said in 2.1 and 2.2 may sound a bit abstract. Why should a pianist, a violinist, a trumpet player, a conductor or a composer concern themselves with science, namely with musicology? After all, some say, making music also works "from the gut", intuitively, instinctively, without a fixed corset, without observing strict rules.

However, if one looks at the biographies of individual outstanding interpreters, it becomes apparent that many (or most) have an absolutely detailed, scientifically sound specialist knowledge. Examples include Martha Argerich, Alfred Brendel, Nikolaus Harnoncourt, Igor Levit, Jordi Savall, Franz Welser-Möst and Simone Young. "Franz Welser-Möst also gets into doubts and rants when it comes to a fundamental state of a world of social media and self-promotion that often triumphs over great art. When he listens to music, he thinks he hears whether the person playing it is 'stupid or not'¹, reads the culture page of an Austrian daily newspaper. One can distance oneself from pointed formulations such as Welser-Möst's, but knowledgeability, professional knowledge and self-reflection are in any case ingredients for "intelligent" music-making. Susanne Schmerda attests to Ernst Haefliger, the tenor who died in 2007, that he "remained open and curious throughout his life. He was one of the first singers to take an interest in historical performance practice and song accompaniment on the fortepiano. His art always remained highly expressive"². A portrait broadcast by BR-Klassik is, of course, not to be judged as professional literature. However, such a quotation could be found in the introduction to a master's thesis to justify the impulse triggered by this statement to look more closely at the subject of "Ernst Haefliger", "expressivity in singing" or the "beginnings of historical performance practice in lieder singing". This means that even if you, dear students, are writing a scientific paper, popular science sources are not an absolute taboo. However, you must justify or comment on the inclusion of such a source in your work and reflect on it with the help of appropriate specialist literature.

¹German original: "Franz Welser-Möst kommt auch ins Zweifeln und Schimpfen, wenn es grundsätzlich um einen Zustand einer Welt der sozialen Medien und der Selbstdarstellung geht, die oft über die große Kunst siegt. Wenn er Musik hört, glaube er zu hören, ob der, der sie spielt, 'dumm ist oder nicht'. Fliether, Bernhard: "Ich hör', wenn jemand dumm ist" ["I hear when someone is stupid"]. In: Salzburger Nachrichten. August 6, 2021. p. 8.

² German original: "[dass er] zeitlebens [...] offen und neugierig [blieb]. Als einer der ersten Sänger interessierte er sich für die historische Aufführungspraxis und Liedbegleitung auf dem Hammerflügel. Seine Kunst blieb immer hochexpressiv." Schmerda, Susanne: "Ernst Haefliger zum 100. Geburtstag. Edles Silbertimbre" ["Ernst Haefliger on the 100th anniversary of his birth. Noble silver timbre"]. Portrait in BR-Klassik on July 5, 2019. <https://www.br-klassik.de/themen/klassik-entdecken/ernst-haefliger-tenor-geburtstag-100-jahre-portraet-100.html>. Last accessed Jan. 30, 2022.

3. The first steps towards a written scientific paper

3.1 What are the different types of written papers?

- Proseminar paper: Length is determined by the lecturer (approx. 10 pages).
- Seminar paper: Length approx. 10-20 pages.
- Bachelor's thesis: 20-40 pages (varies depending on the curriculum; please refer to the current curricula).
- Master's thesis: varies according to the type of Master's thesis (please refer to the curricula for the options):
 - a. scientific written Master's thesis: approx. 60 pages.
 - b. artistic written Master's thesis: approx. 40 pages.
 - c. Media presentation (CD/DVD with booklet): approx. 10-12 pages.
 - d. Lecture Recital (written elaboration of the presentation): approx. 10-12 pages.
 - e. Innovative project (written elaboration of the presentation): approx. 10-12 pages.
 - f. Dissertations: from approx. 200 pages (depending on the topic).

Proseminar papers and seminar papers should also go beyond a mere reproduction of findings from the specialist literature and show a personal evaluation as well as a critical approach to sources.

Attention: Page references do not include title page, table of contents, bibliography, music examples, photos and appendix.

3.2 "What should I write about?"

The choice of topic is an important decision, especially for Bachelor's and Master's theses and dissertations. Closely related to the choice of topic is the research question, sometimes also referred to as the hypothesis. Topic choice and research question are the first hurdle in writing a scientific paper. Here are some tips:

- Think about in advance, before you seek a supervisor³, what kind of topic or topics you are basically interested in.
- It is also possible to go into the first consultation with your supervisor with two or three (approximate) topic ideas.

³ Look for the names of supervisors: <https://www.moz.ac.at/Downloads%20-%20Service%20Support/Allgemeine%20Downloads/Abschlussarbeiten/Betreuung%20wissenschaftlicher%20Arbeiten.pdf>

- Some topics require specific prior knowledge and preparatory work, e.g. foreign language skills, special computer skills, research work in foreign libraries. Consider whether you have the prerequisites for successfully working on your topic and whether the time required for the type of thesis is justifiable.
- Do not define the topic and the research question too broadly! Meticulous detail is much more beneficial than a vague overview of a topic.
- Consider the available specialist literature. There is often very little specialist literature on composers who are still alive, which can be problematic for writing an academic thesis.
- Formulate your research question "openly". This way, answers can emerge in your writing process and from your research.
- One possible approach to developing a topic that is exciting to you personally and a research question that fits it is as follows: Outline a topic / Look at the topic from different points of view / Ask questions about the topic.

A practical example: Student E.W. comes to the consultation hour. He would like to write his **academic master's thesis**⁴ on a topic related to the trumpet. Haydn's Trumpet Concerto would interest him very much. However, there is already a lot of literature on this repertoire piece. Is it worth writing another master's thesis? Analytical or music-historical aspects lend themselves to a scientific master's thesis, and at the suggestion of the supervisor, the student begins to ask various questions about the work: What formal peculiarities do the three movements of the work show? Why does Haydn incorporate formal extravagances? How does the composer manage to fulfil the audience's expectations of a formal convention? This could lead to further questions for the student: Would I be interested in dealing with conventions and their fulfilment in the concerto's conception of form? Or would I be more interested in dealing with unconventional, individual forms? If the student is drawn to the latter, the third movement might lend itself to closer consideration. Ultimately, a first draft topic might then sound like: "The rondo form as a form of intensification in Haydn's E-flat major trumpet concerto". However, the focus could and should include other aspects: e.g. an analytical comparison with other rondo finales in Haydn in order to work out the special nature of this final movement; or a comparative analysis with Hummel's Trumpet Concerto in E major, which was also composed for the trumpeter Anton Weidinger and, like Haydn's concerto, has a rondo finale. By asking further

⁴ These suggestions for finding topics can also be applied to bachelor's theses or seminar papers.

questions and by including J.N. Hummel in the considerations, the topic could also change a little and ultimately the instrument maker and trumpeter Weidinger as the inventor of the keyed trumpet and inspirer of two important trumpet concertos of the classical period could be brought more into focus. In this way, a captivating research question can emerge from an initially seemingly banal and relatively broad topic idea, e.g. on the reception history of the two concertos or on the use of the technical playing possibilities of the keyed trumpet in both concertos in comparison.

The topic-finding process can be similar if you want to write an **artistic written master's thesis**. Here you have to orientate yourself on the pieces you will play, sing or conduct in your final concert (internal or external examination). In this respect, the choice of topics is somewhat more limited than for a scientific thesis. An artistic written master's thesis focuses on questions about your personal interpretation of the work or works. You can place your own interpretation in context with performance or interpretive traditions.

The choice of topic for the **Media Presentation / CD with Booklet** and the **Lecture Recital** should be made with equal care. These two types of theses also require a solid knowledge of the current literature, and for the Lecture Recital in particular, a "red thread" that connects the works presented in the context of the lecture-concert in a meaningful and dramaturgically exciting way is important.

In this way, it crystallises what interests you and how you can turn your work into an individual research paper that reflects both your artistic personality and your research personality. Of course, you can also ask teachers to suggest topics. In this case, however, check particularly carefully whether you really feel comfortable with a suggested topic.

3.3 After choosing or narrowing down the topic: "What do I start with?"

Once you have decided on a topic and a focus on a research question has at least roughly crystallised, start sifting through sources.

3.3.1 Literature research

Once a topic and a research question have been formulated, the systematic literature review begins. Knowing the literature will most likely lead you to revise your topic and research question, because reading it will give you more ideas and inspiration, but you may also

encounter problems with the focus you have in mind (e.g. if your research reveals a scientific paper with similar content).

Tip: Please do not decide on a final topic (to be submitted to the Director of Studies by form) until you have completed your literature research!

3.3.2 Reputable or not? – The evaluation of literature

On the one hand, you evaluate the literature you have researched and other sources (films, radio programmes, interviews...) according to their usefulness for your topic. On the other hand, you have to carefully distinguish which sources meet the criteria of specialised literature. Even in specialised libraries you will always come across books or other sources that do not meet the strict criteria of scientificity. There is nothing to stop you from including popular scientific literature in your work. However, you may only do so sparingly and you must definitely provide an evaluation of the sources (e.g. in the introduction, in which you briefly or more extensively describe the approach to your topic and the source situation). Unscientific literature or to put it more kindly than dubious literature, can be recognised by missing or only case-by-case references or by the author expressing a very personal opinion that is not substantiated. You have to be even more careful and vigilant when evaluating sources from the internet. Of course, you may use sources from online publications (conference papers, dissertations, etc.). Be careful with sources that do not have an author. Wikipedia is not a citable source!

3.3.3 Overview of various sources

The following is an overview of the most important sources for musicological research. Some online sources are available to members of the Mozarteum University via the library.

Three types of sources are distinguished in musicological research:

- Primary sources (e.g. scores, autographs, historical treatises).
- Secondary sources (specialist literature dealing with primary sources)
- Tertiary sources (obtain their information only from secondary sources)

Secondary and tertiary sources are often grouped together under the term secondary literature. However, it is important to distinguish between these two sources: Tertiary sources often provide an overview of a subject (e.g. music history books such as *Geschichte der Musik* by K.

H. Wörner or the *dtv Atlas*). They are suitable as reference works but not as scientific sources of information. The same applies to popular science literature, booklet texts, concert introduction texts, etc.

Access to the electronic resources of the Mozarteum Library: www.moz.ac.at → Library → Digital Resources (<https://www.moz.ac.at/de/studium/universitaetsbibliothek/digitale-angebote>).

External access to the digital resources of the Mozarteum Library either directly via the library catalog or at: <https://www.moz.ac.at/de/studium/universitaetsbibliothek/digitale-angebote#fernzugriff>. There you can find the remote access portals to all licensed services of the library.

Encyclopaedias are the best way to quickly get an idea of a topic and the literature that exists on it. *MGG* and *New Grove* are the two series you should consult first in your research. Below you will find tips for research, which may also include manuscripts and prints, sheet music and audio documents.

- *Die Musik in Geschichte und Gegenwart* [Music in History and the Present] (*MGG*). Ed. Ludwig Finscher. 26 vol. in two parts, 2nd, revised edition. Kassel, Bärenreiter / Stuttgart, Metzler 1998-2008. Access to the updated and supplemented edition on the internet at <https://www.mgg-online.com/> (at the Unicampus only) or at <https://www.mgg-online.com/saml/login?id=https%3a//shibboleth.moz.ac.at/idp/shibboleth>
- *The New Grove Dictionary of Music and Musicians* (*New Grove*). Ed. Stanley Sadie. 2nd edition, London, Macmillan 2001. Access the updated and supplemented edition on the Internet at <https://www.oxfordmusiconline.com/> (at the Unicampus) or at <http://han.moz.ac.at/han/oxford-music-online/>
- Encyclopaedias and handbooks on special subjects, e.g. *The Cambridge Companion to Mozart*, *The Cambridge Companion to Liszt* (and to several others), *Handbuch der Chorleitung* etc.
- BMS (*Bibliography of Musical Writing*): <https://www.musikbibliographie.de/>

- RILM (*Répertoire International de Littérature Musicale*). Comprehensive database on music literature: <https://www.rilm.org/> ((RILM content is integrated into the catalogue). Remote access via: <http://han.moz.ac.at/han/ebSCO/>

- RISM (*Répertoire International de Sources Musicales*). Comprehensive database on "musical sources", music manuscripts and prints before 1800: <https://opac.rism.info/index.php?id=4>

- ANNO (*Historical Newspapers and Journals*): <https://anno.onb.ac.at/>

- Online research on individual composers: e.g. on J.S. Bach: <https://www.bach-leipzig.de/de/bach-archiv/kataloge-und-datenbanken>
 On Beethoven: <https://www.beethoven.de/de/g/Linksammlung>
 Etc. Etc. (see electronic resources of the Mozarteum Library: <https://www.moz.ac.at/de/studium/universitaetsbibliothek/digitale-angebote#musik-musikwissenschaft%20>)

- Google-Scholar offers a selected search: <https://scholar.google.de/schhp?hl=de>

- JSTOR is ideal for searching for scholarly books, journals and primary sources: <https://www.jstor.org/> (on Unicampus) or remote access: <http://han.moz.ac.at/han/jstor/>. This content is also integrated into the library catalogue.

- Digital collection of sheet music and texts: e.g. Munich Digitisation Centre of the Bavarian State Library: <http://www.digitale-sammlungen.de/>

- - Austrian "Verbundkatalog": <https://search.obvsg.at/primo-explore/search?vid=OBV>
 (orders for media not available locally via fern.leihe@moz.ac.at)

- Karlsruhe Virtual Catalogue (KVK): Worldwide networked database incl. CDs, DVDs; country selection possible: <https://kvk.bibliothek.kit.edu/> (orders for media not available locally via fern.leihe@moz.ac.at)

- Naxos Music Library: Database with classical music, rock, pop, jazz:
<http://han.moz.ac.at/han/naxosmusiclibrary/>
- Phonogram Archive of the Austrian Academy of Sciences: Collection of sound recordings from the field of ethnomusicology: <https://catalog.phonogrammarchiv.at>
- Volkslieddatenbank (Folk Song Archives Austria):
<https://www.volksmusikdatenbank.at>
- Petrucci Music Library / IMSLP: Sheet Music Database. Pay attention to the quality of the score editions, they are often old, long outdated editions and not always urtext editions! <https://imslp.org/wiki/Hauptseite>
- Sheet music, e.g. from the Mozart Complete Edition (Urtext editions incl. critical reports): <http://www.nma.at/>
- Book trade with list of available books/musicals: <http://www.buchhandel.de>
- Comprehensive information on digital research:
Wiesenfeldt, Christiane / Schabram, Kai Marius / Menzel, Stefan:
Musikwissenschaftliche Online-Recherche. Eine Übersicht [Musicological online research. An overview.]
https://www.uni-heidelberg.de/md/zegk/muwi/downloads/musikwissenschaftliche_online-recherche.pdf. Status November 2020. Last accessed Jan. 5, 2022.

Since by far not all musicological literature is available digitally, going to the library will continue to be a necessity, but also an asset. Also, don't miss out on the inspiration that library shelves or reading and browsing through books in a library can give you.

Tip 1: Be sure to include the newer and most recent professional literature and also important foreign language books and professional articles in your written work!

Tip 2: For extensive papers (master's theses, dissertations), digital literature management can be helpful (software e.g. from Citavi, Endnote).

4. The writing process

4.1 General information on formatting and spelling

There is an already formatted template for the Master's thesis **Media Presentation / CD Booklet**. You can obtain this from the Department of Studies (Ms Pfaffinger, Ms Santner) or from the supervisor of your thesis.

For **all other types of written work**, the following guidelines and recommendations apply. Please also take note of the guidelines that you will find in the curriculum of your degree programme ("Durchführungsrichtlinien" / "Implementation guidelines").

- Font, font size, line spacing: Times New Roman 12 pt, line spacing 1.5
Calibri 12 pt, line spacing 1.5
Arial 11,5 pt, line spacing 1,5
- Justification
- Margins: 2 cm maximum on the right, top and bottom. For master's and doctoral theses 3 cm on the left margin (for binding).
- Page numbering: bottom centre or bottom outside (the title page is not numbered but counted).
- Formatting of main and sub-chapters must be consistent: Chapter heading (main chapter) 14 pt bold, spacing (e.g. two lines) from the text below or the next heading (subchapter). Subchapter heading 12 pt, spacing from text (e.g. 1 line).
- Short verbatim quotations are in quotation marks in the body text (no italics or similar).
- Longer verbatim quotations should be in block form: 1 cm indentation on the left and right, justified, font size 10 pt, single-spaced. Quotation marks can then be omitted.
- Footnote text: 10 pt, single-spaced. Always use the automatic footnote function of word processing programmes (automatic numbering, etc.).
- Cite the source in the footnote: For the first reference, give a detailed "complete reference" with surname, first name, title, edition, place of publication, publisher, year and page. For further references to this source, a short reference (name, year, page; or name, short title, year, page) is sufficient. It is also possible to begin the reference in the footnote with the first name, i.e.: first name, surname, title, edition, place of publication, publisher, year and page.
- Use italics for: Book titles, titles of compositions (e.g. *Kinderszenen* by Schumann, the *Eroica* by Beethoven), foreign language terms (e.g. *prolifération* as a term used by Boulez; the open longitudinal flute *nāi*). Individual songs from song cycles are placed under quotation marks, while the title is written in italics (e.g. the song "Der Leiermann" from Schubert's *Winterreise*).

- Key names follow certain rules – that is in English: D major, B minor. In German: Capitalisation for major keys, lower case for minor keys. e.g.: B-Dur, g-Moll. Attention: The words “Dur” (Major) and “Moll” (Minor) are always capitalised. Not: ~~d-moll~~ !

Tip: Develop a formatting system right at the beginning of the writing process. Corrections afterwards are time-consuming and a source of errors.

4.2 Basic skills: Citation

Quotations are used in all scientific texts. These may be verbatim or non-verbatim (paraphrased); in both cases they must be identified in the text.

4.2.1 The literal quotation (the direct quotation)

- The text quoted from a foreign script is taken over verbatim and indicated by double inverted commas (“normal” quotation marks). At the end of the quotation marks is the footnote that refers to the source.

Example: When Sokal and Bricmont write "of the misuse of scientific terms"⁵, they are not only criticising deliberately intellectualising linguistic practices, but also a scientific system that tolerates research as a means of self-promotion.

- It is important to take the quotation really word for word. The old spelling is retained and not "modernised". Typing errors are adopted and marked with the abbreviation [sic] or [sic!] after the incorrect word.

- Mark omissions or additions in the quotation with square brackets.

Example: "The authors [...] tried desperately to give little precise humanities treatises the veneer of scientific exactitude."⁶ Or: Sokal and Bricmont point out that this question "at best [could] be used to impute [...] bad intentions".⁷

⁵ German original: "vom Missbrauch wissenschaftlicher Begriffe". Sokal, Alan / Bricmont, Jean: *Eleganter Unsinn. Wie die Denker der Postmoderne die Wissenschaften missbrauchen*. [Elegant Nonsense. How the Thinkers of Postmodernism Abuse the Sciences]. Munich, dtv 2001. p. 11.

⁶ German original: "Die Autoren [...] versuchten verzweifelt, wenig präzisen geisteswissenschaftlichen Abhandlungen den Anstrich naturwissenschaftlicher Exaktheit zu verleihen." Ibid. p. 30.

⁷ German original: "bestenfalls dafür verwenden [lasse], [...] böse Absichten zu unterstellen". Ibid. p. 31.

- The "quote within the quote": If there is a quotation in a quoted passage, it is indicated by single inverted commas.

Examples: "With astonishing erudition [...] this researcher opens up an important field of philosophical questions which he calls 'dromocracy'."⁸

- Longer verbatim quotations should be in block form: 1 cm indentation on the left and right, justified, font size 10 pt, single-spaced. In this way, the longer verbatim quotation stands out visually from the body text. These quotation blocks can be written with or without quotation marks.

- If you cannot see the original source of a quotation, indicate "as cited in" in the footnote. E.g.: Praetorius, Michael: *Syntagma musicum* (1619). Reprint Kassel, Bärenreiter 1958. p. 23, as cited in Author: *Title*. Place, Publisher Year. P. xx. But: It is always desirable to consult the original source. So called in-text quotations ("as cited in") should be avoided, especially in the case of easily accessible sources.

- Foreign language quotations must be either cited in the original language or the original text must be given in the footer. With the exception of quotations in English, a translation is included. In the case of longer quotations, this is placed in a second column next to or below the original text. It can also be placed in the footer or in the appendix. If the translation is your own, add the note "Translation by the author" to the translated text or give this information in the preface in case it is a general rule.

Each individual citation must be substantiated in a scientific paper. If the footnote at the end of a quotation is missing, you know that you have "forgotten" something. Finding sources afterwards can be time-consuming, and it is not uncommon to have to remove a citation from the text shortly before submitting an academic paper because the source can no longer be found and substantiated.

Tip: Always footnote citations and cite the source, including the page number, as soon as you start writing!

Important: Verbatim quotations should not be left uncommented in the text. This form of quotation should only be used to emphasise a remarkable argumentation of an author or a

⁸ German original: "Mit einer erstaunlichen Gelehrsamkeit [...] eröffnet dieser Forscher ein wichtiges Feld philosophischer Fragen, das er als 'Dromokratie' bezeichnet." Ibid. p. 193.

special terminology. You must respond to a direct quotation, supplement it if necessary, explain it or even contradict it, in any case react to it. Otherwise, you will give the impression that you are using verbatim quotations because you want to save yourself the trouble of formulating them yourself.

4.2.2 The analogous quotation (the indirect quotation, paraphrase)

- In an indirect quotation, a phrase or a thought from another text is reproduced in your own words ("paraphrased"). No quotation marks are used. At the end of the paraphrased sentence or paragraph, there is a footnote with the source reference.
- The mere transposition of parts of a sentence is not considered a quotation or paraphrase. You must actually formulate in your own words. Only key terms are taken over from the original text into the quotation according to the meaning.

Example:

The original sentence sounds like that: "What we want to attain is confident humility: having faith in our capability while appreciating that we may not have the right solution or even be addressing the right problem."⁹

First attempt: ~~Confident humility is our goal; all of us should have faith in our capability and at the same time be aware that we may have to struggle to find the right solution.~~ This is not a paraphrase, but a mere rearrangement of the original sentence.

Second attempt: According to Adam Grant, the term *confident humility* covers both our trust in our capabilities and our sense of reality in regard to our weaknesses.¹⁰ (This would be a possibility of paraphrasing or quoting according to meaning).

Important: Not everything has to be substantiated with a source. Common knowledge does not have to be substantiated. E.G.: Beethoven composed 32 piano sonatas. Cristofori contributed significantly to the development of the fortepiano.

Important: Everything that has been taken over in terms of ideas, concepts, considerations, findings, phrases, definitions – regardless of whether from books, magazines, film documentaries, radio programmes, lectures, encyclopaedias, etc. - must be substantiated.

⁹ Grant, Adam: *Think Again. The Power of Knowing What you Don't Know*. London, WH Allen 2021. p. 47.

¹⁰ Cf. *ibid.*

Tables, graphics and images must also be documented (caption with footnote and citation of source).

4.3 Basic skills: Citation systems ("footnotes" and "American system")

Different systems can be used to cite sources, i.e. to prove where a literal or analogous quotation comes from. In the natural sciences (e.g. biology, medicine, physics), the "American" system is usually used; in the humanities, the system with footnotes is used. There are no rigid rules within these two "main systems". Actually, there are several American systems and also several (German) footnote systems.

4.3.1 The footnote system ("German citation system")

- The footnote number is placed directly at the end of the quotation (verbatim or in spirit) in the continuous text. This refers to the footer with the detailed source citation. When a source is cited for the first time, a detailed "full citation" with surname, first name, *title*¹¹, place of publication, publisher, year and page is usually provided. It is also possible to begin the reference in the footnote with the first name, i.e.: first name, surname, title, edition, place of publication, publisher, year and page. For further references to this source, a short reference (name, year, page; or name, *short title*, year, page) is sufficient. In some papers or books, a full citation is not required for the first source reference because it appears in the bibliography anyway.

Important: Stick to the variant you have chosen. Consistency is essential.

- The footnote number in the continuous text is placed
 - a. after the last word (in the case of an indirect quotation) or after the closing quotation mark (in the case of a direct quotation) if the footnote refers to only one word or a group of words.

An example (with direct quotation): Harari states that we "do [...] possess an abundance of uncivilised cousins"¹².
 - b. after the last punctuation mark if the footnote refers to the whole sentence, paragraph or part of a sentence separated by punctuation marks.

¹¹ Italicising the title is not a must. However, it can facilitate orientation, especially in the case of longer source citations.

¹² Harari, Yuval, Noah: *Sapiens. A Brief History of Mankind*. London, Vintage 2015. p. 5.

An example (of an indirect quotation): According to Bachmann-Medick, linguistic innovations characterise paradigm shifts in cultural studies.¹³

- If the same source is referred to in direct succession in the footer, this source is not cited a second time, but is replaced by "Ibid. (abbreviation for ibidem). Do not use this abbreviation until the writing process is finished. There is a risk that when you insert an additional source into the body text, you will overlook an "Ibid." in the footer and thus produce incorrect source documents.

- Indirect quotations are indicated in the footnotes by "Cf." (abbreviation for "confer"; placed directly after the footnote number). Some authors dispense with this marking of indirect quotations.

Tip: Agree on a system with your supervisor at the beginning of the writing process and stick to it consistently.¹⁴

4.3.2 Short references in the text ("American citation style")

In the natural sciences, sometimes also in systematic musicology and music pedagogy, one of the American citation methods (e.g. Harvard system) is preferred.

- The source reference is in the body text. The reference should be as concise as possible: Author's last name, year, page number. The complete bibliographical reference appears in the bibliography at the end of the paper. If a citation is made from several publications of an author published in the same year, lower case letters are used, e.g. Wiesenfeldt 2020a:53.

- The disadvantage of the American citation method becomes clear when quotations cannot be supported by a really short citation. Quoting from several sources according to their meaning can also lead to relatively cumbersome "short references" that can disrupt the flow of reading.

¹³ Cf. Bachmann-Medick, Doris: *Cultural Turns. Neuorientierung in den Kulturwissenschaften*. Reinbek bei Hamburg, Rowohlt 2006. p. 19.

¹⁴ It should be pointed out here that in English-language specialist literature an indirect quotation may very well be indicated by "cf." (abbreviation for confer, compare). This argues for giving "Vgl." (German "vergleiche" – compare) its justification in German-language citation as well. There are also trends in scientific working techniques that do not always have to be followed.

4.3.3 Citations of images and scores

When citing images and notes, attention must be paid to the demonstrative function. A citation must serve to substantiate an aspect of the argument and must not have a purely aesthetic enhancing character. If scores or images are used in the paper, the continuous text must therefore refer directly to these elements. In the case of citations of scores, proportionality must also be taken into account: An analysis of a specific passage does not justify a multi-page citation of scores.

In general, when using images, attention should be paid to the subsequent use rights (usually covered by Creative Commons licenses, CC- for short). These regulate whether or how you can incorporate images into your work. Anyone who obtains images online should definitely pay attention to such subsequent use licenses. A detailed list of CC licenses can be found here: <https://creativecommons.org/about/cclicenses/>.

The use of Google as a reference platform for (copyright-protected) images is explicitly discouraged, since these often have licenses, but the author cannot be determined and the license is therefore potentially not valid. Further, extensive information on image use for scientific work can be found here: <https://www.angewandtekunstgeschichte.net/news/2022/bildnutzung-fuer-wissenschaftliches-arbeiten>.

A good, secure source for open access images is <https://www.europeana.eu/de>.

4.3.4 Citations of physical AV media (CDs, movies, DVDs)

Here, too, the rule applies that the source must be easy to find, i.e.:

Name – Title – Medium – Place of publication – Year of publication or production number. If necessary, a recording date or the name of an ensemble with conductor is given. Depending on your subject, it may also be useful or necessary to include minute details.

Examples:

- Hölszky, Adriana. *tragödia. der unsichtbare raum* (musikFabrik, conductor: Johannes Debus). CD. Mainz, Schott Music&Media WER 67072, 2009.
- Brooks, Mel: *The Producers – Frühling für Hitler* [1968]. DVD. Arthaus Collection. 501943, 2007.
- Programme: *Hart aber fair* [Tough but fair]. Topic: *Hitler als Witzfigur – worüber darf Deutschland lachen?* [Hitler as a joke figure – what is Germany allowed to laugh about?]. ARD. Febr. 25, 2013. 9 pm. Film minute 04:23.

- Scott, Pippa (Director): *Schatten über dem Kongo. Schreckensgeister der Kolonialherrschaft*. [Shadows over the Congo. Terrors of colonial rule]. Documentary. WDR 2008.

4.3.5 Citations of digital sources (full texts, digital sheet music, streaming platforms)

Digital objects such as full texts have a Persistent Identifier (PI). The most common form is a DOI (Digital Object Identifier). This represents a secure, permanent link and should therefore be cited instead of the URL and the "last accessed on ...". Of course, there are sources that do not have a PI (information on homepages, non-commercially/professionally published writings, etc.) for which the "old" citation method (URL, retrieved on ...) is still necessary. Commercial providers of streaming offers or digital sheet music always provide sufficient metadata for a correct proof. Similar rules apply here as for the respective physical editions. Even if a source is (also) available online, the necessary information must be provided.

- Hochradner, Thomas (Ed.): *Wege zu ‚Stille Nacht‘. Zur Vor- und Nachgeschichte einer ‚einfachen Composition‘*, Vienna 2020, <https://doi.org/10.2307/j.ctv1cdx6sm>
- Reich, Steve: *Violin Phase*, Universal Edition 1979, https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cscore%7C554519?account_id=196209&usage_group_id=1336667
- Wagner, Richard: *Götterdämmerung* (Conductor: Christian Thielemann), Opus Arte OACD9004D, 2010, <https://moz-2ac-1naxosmusiclibrary-1com-1lnixvpwj0777.han.moz.ac.at/catalogue/item.asp?cid=OACD9004D>

4.4 Online publication of your master's thesis or dissertation

Since October 2023, it has been possible to publish scientific master's theses (or higher-quality university theses) digitally via the repository. Special care must be taken not to disclose any unnecessary personal information. This refers especially to the consent form, which has to be signed and attached to the printed thesis. In the digital version, please do NOT include it SIGNED.

Due to the higher visibility at this point the note again: All citations must have the above-mentioned demonstrative function. Multiple page citations of scores without appropriate textual reference, or images used to embellish the work without substantive reference, do not meet the basis for a citation and are therefore not in compliance with the rules.

Important hint: You as the author bear sole responsibility for the sources used.

4.5 Scientific language – The style

Scientific papers differ from popular scientific papers or other "non-scientific" texts not only by the use of quotations but also by the comprehensibility and clarity of the train of thought, a logical structure ("golden thread"), the use of educational language (e.g. foreign words) and an elevated linguistic style. Dialectal or colloquial expressions are not appropriate for a scientific paper.

To make it easier for you to start writing scientific papers, here are a few general tips:

- Create a concept before you start writing individual chapters or sections. Having a clear idea of which thoughts, theories, results, etc. you want to work on in which chapter will help you to create a stringent structure.
- Structure the continuous text by inserting paragraphs and dividing it into sections that visually clarify related, completed or newly beginning thoughts. Texts that are written "in one lump" are difficult to read, just like texts that have too many paragraphs and thus constantly interrupt the flow of thoughts.
- Guide your readers through your scientific research by means of comments. At the beginning of a chapter, for example, you should point out what you are trying to achieve with your particular research approach. Phrases could be, for example:

"Three basic approaches stand"

"As an introduction to the problem ... should be used".

"Different approaches would be suitable to"

Literal quotations, but also indirect references to secondary literature, must be integrated into your own text. Explanatory, connecting and summarising comments ensure the sustainability of your text. Phrases could be, for example:

"Consistently taken further, the definition of terms proposed by XY leads us to...."

"The material collected in this study allows us to conclude..."

"By no means does this statement exhaustively evaluate the analytical findings..."

Longer sections or chapters should also be rounded off linguistically. Phrases could be, for example:

"Herewith the analytical tools used so far have been explained; in the following..."

"Due to the contradictory nature of the views formulated here, the need for... is evident."

- The "I-taboo" and the "one-problem": In academic texts, both the "I" and the "one" should be avoided or used deliberately and sparingly. With the "I" you lead away from the object of research to your personal state of mind. The "one" often creates ambiguity ("In experiments one has recognised that..." – Who has recognised something?).
- Stay factual! Please, no personal chit-chat, no poetic-flowery phrases, no dialectal expressions.
- Try to use language that is as direct, straightforward and factual as possible. Exaggerations and subjectivity arise from the use of superlatives ("the most important work by Luigi Nono") and judgmental terms ("the beautiful vocal line in the Tamino's aria"). Meaningless things have no place in a scholarly work ("Beethoven was a very creative composer"), just like inane commonplaces ("Beethoven's late work is difficult to understand because he was already deaf when he composed it").
- Technical terms and foreign words should of course be included in the text. The former should be used with terminological precision, the latter not in excess and not "for their own sake".

5. Research methods

There are different methods in music-related (musicological, music pedagogical, artistic) research, which are used depending on the chosen topic. A combination of different methods can also be used in a scientific work. In the following, a few keywords are given on the most common methods, which, however, are not to be understood as exhaustive.

5.1 Humanistic-philological methods

Humanistic-philological methods are used especially in historical musicology. These include, among others: Source research, autograph and sketch research, music analysis (with its highly diverse approaches to musical works), music history research as part of cultural history, reception research, comparative interpretation, historical performance practice. It is also possible to refer decidedly to specific methods that have already been tried and tested, e.g. "semantic analysis procedure according to Constantin Floros", "computer-assisted analysis procedure according to xxx", "pitch-class-sets", whereby these methods should not be copied but further developed by including complementary research.

5.2 Empirical-experimental methods

Empirical-experimental methods require consideration of data collection procedures appropriate to the research object (e.g. interviews, participatory observation). Data evaluation and the presentation of results (e.g. in graphs) are also essential. Frequent fields of application are the sociology of music, ethnomusicology (field research), music psychology or music education, but so-called qualitative methods are also used in musical interpretation research.

Since every topic and every research question requires a specific method, you should come to an early agreement with your supervisor about the research methods to be used. Reading old printed materials, deciphering score autographs or letters as well as special computer skills are a prerequisite for the use of some methods, which must either be brought along or acquired before writing an academic paper.

6. The bachelor's thesis

At the Mozarteum, students in all musical fields of study write a scientific bachelor's thesis. The length of this bachelor's thesis depends on your study programme: in instrumental studies, vocal studies, conducting, composition and music theory, the bachelor's thesis comprises approx. 20 pages. In the IGP programme, the bachelor's thesis requires approx. 40 pages. For the School Music degree programme, please refer to the guidelines for the bachelor's degree programmes in Music Education and Instrumental Music Education (www.moz.ac.at/de/studium/index.php). A list with the names of supervisors for your bachelor's thesis can be found under the link <https://www.moz.ac.at/Downloads%20-%20Service%20Support/Allgemeine%20Downloads/Abschlussarbeiten/Betreuung%20wissenschaftlicher%20Arbeiten.pdf>.

You contact your desired supervisor, agree on the topic for a bachelor's thesis and submit this topic proposal for approval by the Director of Studies. Enrollment in the "SE Bachelor thesis" (seminar for supervision of the bachelor's thesis) is not necessary. You will automatically receive the grade for this seminar as soon as you have completed the bachelor's thesis and it has been assessed. As soon as the topic has been confirmed by the Director of Studies, you will receive an e-mail from the Studies Department containing all submission deadlines. It is strongly recommended to attend a course "Introduction to Scientific Work" before you start writing your bachelor's thesis.

All the information regarding content and work technique that can be found in chapters 1-5, chapters 7.1-7.6, and in chapter 9 are also valid for bachelor's theses!

Overview of the parts of a bachelor's thesis

Cover page (title page)¹⁵

Table of contents¹⁶

Introduction ¹⁷	In the instrumental studies (etc.): approx. 20 pages.
Main chapters and subchapters ¹⁸	
Conclusion ¹⁹	In the IGP programme: approx. 40 pages.

Bibliography and list of sources²⁰

Abstract in German (only for non-German papers)²¹

Declaration of consent²²

7. The scientific and the artistic written master's thesis

At the Mozarteum, students in instrumental studies, vocal studies, conducting, composition and music theory have the option of writing a written master's thesis either as a **scientific master's thesis** or as an **artistic written** master's thesis. For IGP and school music studies, please refer to the current curricula. The two types of master's thesis differ in terms of scope and content.

Scientific MA thesis	Artistic written MA thesis
approx. 60 pages (without musical examples etc.)	approx. 40 pages (without musical examples etc.)
Correct handling of sources: Citations and references, bibliography etc.	Correct handling of sources: Citations and references, bibliography etc.
Content e.g.: Music-historical or analytical orientation. Ethnomusicological orientation. Systematic orientation (empirical work). Performance practice.	Individual artistic orientation: Short biography of the composer (if rather unknown). Introduction to the respective work (context of origin).

¹⁵ See chapter 7.1

¹⁶ See chapter 7.3

¹⁷ See chapter 7.4.1

¹⁸ See chapter 7.4.3

¹⁹ See chapter 7.4.4

²⁰ See chapter 7.5

²¹ See chapter 7.6

²² See chapter 7.6

	<p>Main part: approx. 32 pages on your own interpretation.</p> <p>Analytical aspects are related to one's own interpretation.</p>
<p>The "objectivity of the research results" (comprehensibility) should be given; in addition, your personal assessment of e.g. research results should be elaborated.</p> <p>So: No "hiding behind specialist literature"!</p>	<p>The "subjectivity of one's own interpretation" should be reduced to objectively comprehensible criteria.</p> <p>So: No "reasoning from the gut"!</p>

Think carefully about the type of master's thesis that suits you. Get advice from teachers!

Tip: Students who plan to do a scientific doctorate after the master's programme should also write a scientific master's thesis if possible. Writing comprehensive papers needs to be practised, the step from a scientific master's thesis to a doctoral thesis is much easier to manage than starting from other master's thesis types.

7.1 Cover page (title page)

PS and SE theses show at least the following information on the title page:

- Title and subtitle of the thesis
- Type of thesis
- Title of the course, semester
- Head of the course
- Name of the author, matriculation number
- Place and date of submission

The order of the information may vary.

For bachelor's, master's and doctoral theses, there are exact specifications for the design of the title page. For the latest information on the design of the title page, please contact the Department of Studies. In the appendix of this paper you will find the currently valid guidelines for the design of the title pages of bachelor's and master's theses.

7.2 Preface

There is no need for a preface. It serves exclusively to communicate personal things: Motivation for choosing a topic; thanks to people who provided support. For shorter academic papers, a preface (or a preface with acknowledgements) is usually omitted, but for doctoral theses, a preface with an acknowledgement is standard.

7.3 Table of contents

A numerical outline according to the decimal classification is recommended (1. / 1.1 / 1.2 / 2. / 2.1 / 2.2 / 2.3 / etc.). A chapter can never have only one subchapter:

Correct:	Wrong:
1.	1.
1.1	1.1
1.2	2.
2.	2.1
3.	3.

Outlines using Roman numerals or letters are rather rare, but possible. The table of contents should be numbered with page numbers in such a way that both main chapters and subchapters as well as all other parts can be found easily in the paper.

The following should be considered when numbering the pages: The counting starts with the title page. However, the numbering only starts with the table of contents (or the preface or acknowledgements, if any). So: no page number on the title page.

7.4 The text and its structure

The absolute minimum version of an outline is introduction – main body – conclusion. Longer papers, however, usually have sensible successive main sections, which are in turn subdivided. The structure of a paper depends very much on the topic. Seek advice from the supervisor of your paper.

7.4.1 Introduction

In the introduction, you introduce the topic of your paper. Here you explain the what, the why and the how of your work:

What: What is your topic; what aspect / research question do you want to address?

Why: Relevance of your topic. Why is it worthwhile to deal with the topic; why is a scientific work on it important? Why are you attracted to dealing with a topic (a work, a selection of works), e.g. in the context of an artistic written master's thesis?

How: What methods do you use to approach your topic?

In the introduction, you give an overview of the current state of research; you should also make clear where the limits of your research lie. Reading the introduction should not create false expectations ("narrowing down the topic").

7.4.2 Problem, state of research, method

For larger papers (master's and doctoral theses), problem statement, state of research and method will require a separate chapter, possibly with sub-chapters. For shorter papers (such as seminar papers and bachelor's theses), this part of a scientific paper can be placed in the introduction. To illustrate the state of research on your topic, give an overview of the most relevant research results (publications, empirical experiments, etc.). Chapter 5 provides a brief introduction to the methods.

7.4.3 Main chapters and subchapters

The division into main chapters and subchapters serves to identify units that belong together in terms of content. The outline should make the "red thread" through your work clear. Main chapters and subchapters must be of a reasonable size. A subchapter should be at least half a page in length in a seminar paper, and considerably more in bachelor's, master's and doctoral theses. If a subchapter consists of only a single paragraph, this could be an indication that it is too short.

Paragraphs should be visually unambiguous: An indent at the beginning of a line or the beginning of a new line (without a blank line) are the two possibilities.

7.4.4 Conclusion

"Summary" or "Résumé" is another way to title the final chapter of your paper. Here you summarise the results of your research. It is a good idea to go back to the question formulated in the introduction. Starting from this, you summarise your research results and, if necessary, point out the need for further research (named desiderata²³).

²³ Latin desiderare: to wish for. So: Wishes for future or further research.

7.5 Bibliography and list of sources

A bibliography is another hallmark of a scientific paper. If you have only used books for your work, it is sufficient to title this section "Bibliography". If you have also used autographs, printed music, scores, CDs, radio broadcasts, film excerpts, etc. for your research, create a "List of Sources". Depending on the sources used, both bibliographies and source lists can be divided into several categories.

Important: There is no consensus on bibliographising in musicological research. However, certain basic logical principles must always be followed when compiling a bibliography or a list of sources.

- Alphabetical order
- If several works by one author are listed, the abbreviation "ders." or "dies." ("the same author") is used in German; English bibliographies mostly use a long dash like —.
- Chronological order, e.g. if several books by the same author appear.
- The place of publication must be indicated.
- The year of publication must be given.
- The name of the publisher may be omitted.
- In the case of articles (e.g. encyclopaedia articles) or contributions to a multi author book, a page number or the volume of the article must be given (p. x-xx).
- If there is no information on the place or year of publication, this is indicated by "s.l." (Latin "sine loco", without place) or "n.d." (for "no date"). Missing page references are indicated by "n.p." or the bracket expression [no pagination].

7.5.1 Bibliography

The minimum requirements of a bibliography are, briefly summarised once again, alphabetical order, chronology in the case of several writings by one author, indication of the place and year of publication.

Important: Punctuation in biographical information, italics, but also the way of referring to editorship (etc.) vary depending on the author, publisher, university, etc. Stick to one system!

Independent publications

Surname, first name/s. *Title. Subtitle*. Place of publication, publisher, year of publication (series title, number).

Basic principles: Name – Title – Place – Publisher – Year.

A series title with number is only added if the book was published in a series. If the book has more than two places of publication, add an "et al." after the place of publication (abbreviation for Latin "and others").

Punctuation between the individual entries is subject to "fashions" or publishing practices. The most important thing is consistency.

Tip: Establish a "model" and stick to it!

Example:

Zafirovski, Milan: *The enlightenment and its effects on modern society*. New York, Springer 2010.

Goeth, Maria: *Musik und Humor. Strategien, Universalien, Grenzen* [Music and Humour. Strategies, universals, boundaries]. Hildesheim et al., Georg Olms 2016 (Studien und Materialien zur Musikwissenschaft Band 93).

Example (two authors):

Sokal, Alan / Bricmont, Jean. *Fashionable Nonsense. Postmodern Intellectuals' Abuse of Science*. New York, Picador 1999.

Example (without stating the publisher is also possible, but must be kept consistent):

Beard, Kenneth / Cloag, Kenneth: *Musicology: The Key Concepts*. 2nd edition. London 2016.
Csipák, Károly: *Probleme der Volkstümlichkeit bei Hanns Eisler*. Munich and Salzburg 1975 (Berliner Musikwissenschaftliche Arbeiten 11).

Example if the author or authors are also editors (indication of an anthology):

Cahoone, Lawrence E. (ed.): *From modernism to postmodernism: An anthology*. Malden 2003.

Example of a reprint edition (with indication of the original place and year of publication):

Türk, Daniel Gottlob: *Clavierschule oder Anweisung zum Clavierspiel für Lehrer und Lernende* (Leipzig and Halle 1789). Facsimile reprint. Kassel et al., Bärenreiter 1997.

Basic information:

- Several authors or places of publication are separated from each other by a slash / between them. If there are more than two authors, the note "et al." (and others) can be placed after the first name.
- The slash can also be used for more than one place of publication. (E.G.: Frankfurt am Main / Vienna, Peter Lang 2011).

Dependent publications (essays, encyclopaedia contributions, etc.)

Last name, first name:²⁴ Title. Subtitle. In: Last Name, First Name (ed.), *Volume Title. Subtitle*. Place, Publisher Year. pp. x–xx.

or (with italics also for dependent title):

Surname, first name: *Title. Subtitle*. In: Last name, first name (ed.), *Volume title. Subtitle*. Place, Publisher Year. pp. x–xx.

or (with quotations marks for dependent title):

Last name, first name: "Title. Subtitle". In: Volume title. Subtitle, ed. by first name last name. Place, Publisher Year. pp. x–xx.

Example:

Edler, Arnfried / Stoelzel, Marianne: Art. Klaviermusik. In: Finscher, Ludwig (ed.): *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*. 2nd, revised edition, subject encyclopedia vol. 5. Kassel, Bärenreiter / Stuttgart, Metzler 1996. sp. 347–418.

Example:

Andraschke, Peter: *Darius Milhaud's "opéras minutes"*. *Komposition und Rezeption*. In: *Geschichte und Dramaturgie des Operneinaktors*, ed. by Sieghart Döhring and Winfried Kirsch. Laaber 1991. pp. 337–343.

Example (in the case of journals, please also indicate the volume and year):

Matthews, Colin: "Tempo Relationships in the Adagio of Mahler's Tenth Symphony; and Two Wrong Notes." In: *The Musical Times* 151, nos. 1910-1911 (Spring 2010). pp. 3–8.

Becker, Friedericke: "Singspielhalle des Humors. Zu den 'Dramatischen Meisterwerken' Paul Hindemiths". In: *Hindemith-Jahrbuch* 1989/XVII. Mainz 1992. pp. x–xx.

²⁴ Instead of the colon you can write a period or even a comma. Stick to your system.

Basic information for reading or writing specialist literature in German:

In the footer an "f." after a page number means a following page, "ff." several following pages. It is also possible to indicate the exact page numbers instead of "ff". In the bibliography the exact page number of an article has to be given anyway (e.g.: pp. x-xx).

Internet sources:

If a document has a Persistent Identifier (PI), it must be cited. The most popular PI is the DOI (digital object identifier), but there are other forms such as URN (universal resource name). The purpose of these persistent identifiers is to ensure that a digital object can be uniquely defined and tracked, even in the event of potential changes to homepage addresses and the like.

Other providers (e.g. MGG Online) offer a stable link (permanent link). If a persistent link exists, it is preferable to a regular URL for citations.

If no persistent identifier exists, the date of the last access must always be given. Different versions are possible, such as the addition "Last accessed Apr. 4, 2022" or "Last visited Apr. 6, 2022". It is also possible to specify the access date in square brackets directly after the internet address: [Jan. 4, 2022].

Example MGG Online :

Eigeldinger, Jean-Jacques: Art. Chopin, Fryderyk Franciszek. In: MGG-Online, <https://www.mgg-online.com/article?id=mgg02815&v=1.3&rs=id-ab7a8ccf-b1b3-cf04-28f5-c3c41e145835>. Last accessed Sept. 5, 2023.

Example:

Ober, William B.: "Carlo Gesualdo, Prince of Venosa: Murder, Madrigals and Masochism". In: *Bulletin of New York Academy of Medicine*. Volume 49, No. 7. July 1973. pp. 634-645. <http://europepmc.org/backend/ptpmcrender.fcgi?accid=PMC1807043&blobtype=pdf>. [Sept. 23, 2023].

Example online journal:

Chrisinda Henry: *Will she or won't she? The ambivalence of female musicianship in two paintings by Bernarino Licino (1489-1565)*, in: *Early Music* 51/I, 2023, S. 25-38, <https://doi-org-10yl0c6wj0787.han.moz.ac.at/10.1093/em/caac056>

7.5.2 Various sources

Sheet Music

Example:

di Lasso, Orlando: *Complete Works*. Second edition, revised according to the sources, of the edition by F.X. Haberl and A. Sandberger. Haberl and A. Sandberger. Newly edited by Bernhold Schmid. Volume 9: Motets V (Magnus opus musicum, Part V). Wiesbaden, Leipzig and Paris. 2010.

Example:

Bach, Johann Sebastian. *Italian Concerto. French Overture. Four Duets. Goldberg Variations*. Edited by Rudolf Steglich. Munich, Henle 1979.

Example / Image:

David Teniers: Les amusements des matelots, Pierre Chenu Paris [zwischen 1750 und 1800], <https://doi.org/10.48664/UMS.GRAPH-2021-2>

DVDs, CDs, television broadcast:

The minimal version includes the following information: Name – Title – Medium – Place of publication – Label with production number – Year of publication.

If necessary, a recording date or the name of an ensemble and the conductor is given.

Depending on your topic, it may also be useful or necessary to include minute references (in the footnote, not in the bibliography). For quotations from films, the minutes are also given in the footnote, e.g.: 00:23:14-00:28:12. In the list of sources, the minutes are (usually) omitted.

Examples:

- Hölszky, Adriana. *tragödia. der unsichtbare raum* (musikFabrik, conductor: Johannes Debus). CD. Mainz, Schott Music&Media WER 67072, 2009.
- Brooks, Mel: *The Producers – Frühling für Hitler* [1968]. DVD. Arthaus Collection. 501943, 2007.
- Programme: *Hart aber fair* [Tough but fair]. Topic: *Hitler als Witzfigur – worüber darf Deutschland lachen?* [Hitler as a joke figure – what is Germany allowed to laugh about?]. ARD. Febr. 25, 2013. 9 pm. Film minute 04:23.
- Scott, Pippa (Director): *Schatten über dem Kongo. Schreckensgeister der Kolonialherrschaft*. [Shadows over the Congo. Terrors of colonial rule]. Documentary. WDR 2008.

(In addition, see also chapter 4.3.4 and 4.3.5 for citations from digital sources)

7.6 Abstract, declaration of consent

If you have written your bachelor's or master's thesis in English, for example, you must write an **abstract** in German. This abstract is a summary of your work, stating the topic, research methods and results of your work. The abstract should be 10% of the text (e.g. two pages for a 20-page bachelor's thesis; four pages for a 40-page bachelor's thesis). Make sure that the information about your work is objective and detached. Personal details have no place in the abstract.

You must include a declaration of consent with your bachelor's, master's or doctoral thesis. You can obtain the latest version from the Mozarteum homepage via the following link: <https://www.moz.ac.at/Downloads%20-%20Service%20Support/Allgemeine%20Downloads/Abschlussarbeiten/Einverstaendniserklaerung.pdf>.

For digital upload (for plagiarism check) please do NOT attach this consent form SIGNED. Only sign the consent form in the physical form (bound).

In Chapter 9.6 you will find the currently valid version of the declaration of consent.

Details on submission modalities for bachelor's and master's theses (how many copies, "Uploading" for plagiarism check etc.) and on deadlines etc. can be obtained via the Mozarteum homepage under "Durchführungsrichtlinien" ["Implementation guidelines for the curriculum"] (to be found under the respective fields of study) and via the Department of Studies.

When converting and uploading final papers you can find assistance in the library (email: repository@moz.ac.at) or via the written instructions at <https://apps.moz.ac.at/apps/fe/lib/>.

8. Other types of master's theses

At the Mozarteum, students of some subjects (instrumental studies, vocal studies) have the possibility to design their master's thesis as a lecture recital or as a media project (CD/DVD production or "Innovative Project").

8.1 The artistic presentation: Lecture Recital

The lecture recital is based on the "discussion concert" format. You choose one, two or more works from the examination programme, which you perform artistically (instrument, singing) as well as explain in front of an examination board.

The duration of the Lecture Recital is 40 to 60 minutes. The portion of the works performed on the instrument or in song is 20 to 30 minutes. This means that you will have between 20 and 30 minutes to discuss the works performed.

What can be explained in this "talk"?

- Historical points of view
- Analytical notes
- Comparison of interpretations
- Instrumental or vocal particularities
- Performance practice etc.

This explanatory part must be submitted in writing (three copies must be handed in to the examination committee at least two weeks before the presentation).

Length: approx. 10-12 pages (22000 characters, pure text part, i.e. without musical examples etc.).

The individual steps for the content and design of the concept:

- 1.) Researching specialist literature on the works presented and reading up on them.
- 2.) Determining the focus (together with your supervisor).
- 3.) Deciding on specific areas of focus (with the help of further specialist literature).
- 4.) Make an outline of the concept (introduction, main part(s), conclusion, transition to the discussion of the second work, etc.). The written concept follows the concept for writing an artistic written master's thesis (see chapter 7).
- 5.) A "golden thread" must be recognisable both in the individual work discussed and in the entire written concept (as well as in the entire presentation).

Elaborate written phrases. In doing so, it is important that:

- a) The structure corresponds to the concept of the artistic written work. The following structure is obligatory: Title page, table of contents, introduction, main section, conclusion, bibliography, summary in German (for non-German-language work), declaration of consent with signature. For details see chapter 7.

- b) The written concept serves to document your presentation.
- c) Your own reflection on the works presented and the literature used must be clear.
- d) Sources and quotations must be indicated and substantiated.
- e) When reproducing a quote in conversation you must also say who it is from (see presentation tips below).
- f) In the appendix, you disclose all sources used: Literature, sheet music material, internet sources, CDs, DVDs etc....
- g) A signed consent form must be attached (Link: Organisation – Studiendirektor/Bolognaprozess – Downloads).

Presentation in the Lecture Recital:

The Lecture Recital is a freely spoken conversational concert. "Aids" such as PowerPoint or beamers are therefore not permitted. On the Mozarteum homepage you can find a video of a Lecture Recital (Link: Organisation – Studiendirektor/Bolognaprozess – Downloads), but you can also find what you are looking for on YouTube, although you will then have to judge the quality of the discussion concerts yourself.

Particularly important is the contact with the audience, which should not break off. In addition to pointing out the importance of eye contact, speaking tempo, pauses in speaking, voice pitch and posture, the following key points can help:

- Prepare greetings
- The introduction should immediately establish a good connection with the audience (phrases such as: "Presumably everyone in this room shares the experience that...").
- Use direct contact from the beginning: Eye contact, direct address by a specific question to the audience or simply a "rhetorical question" is also possible to establish contact.
- In the introduction you can give short hints about the "golden thread" of your presentation. You can then also refer to these hints later (e.g. "As promised, I will explain ..."). Or: "In connection with ... I will now go into ...").
- Stick to the presentation strategy you have chosen so that there is no break between the work explanations or within the discussion concert.
- The audience's attention should also be maintained at all times during the main part(s) of the lecture recital. Phrases such as "This will certainly challenge one or the other here in the

audience to disagree" help here. Or: "One could object to this...". Or: "This point of view certainly contains contradictions".

- The language you have chosen should correspond to the style of a "spoken language". Therefore: No memorising your written concept! No monotonous speaking styles!

- Sentences should be rather short.

- In the lecture recital, only explain things that can be understood and comprehended by your audience "just listening". Complex analytical details can hardly be conveyed!

- Show that you are familiar with the current state of research (e.g. by referring to secondary literature).

- A short quotation from the specialist literature can also be incorporated into an oral, freely spoken presentation. In this case, please make a short pause in speaking and say: "I quote". The reproduction of the quotation itself should be accompanied by a slight change in voice. You make the end of the quotation equally clear, e.g. by saying (again separated from the quotation by a short pause): "End of quote" and continuing again in your usual speaking voice and tempo.

- A concise term from the literature can be used as a "hook" for your own reflections (cite source!).

- Short summaries of what you have just said will help your audience. Only then do you move on to the next point.

- Repetitions (e.g. of an important term) can help the audience to keep the "red thread" (Note: use repetition sparingly as a stylistic device).

- Prepare your audience for the next section of your lecture or the end of the lecture recital. (E.g.: "To round off my explanations so far, I would like to...").

- Closing words, just like welcoming words, need to be well thought out.

- A thank you for the attention you have received should be at the end.

- Use pauses to clarify the content of different sections (introduction, different main sections, closing section).

- If you do not want to speak freely, prepare a short list of key words (no complete sentences!)

8.2 Media project (CD/DVD text)

This format offers you the opportunity to combine the master's thesis with the production of a CD or DVD. A work (or two or more short works) of at least 25 minutes duration is selected from the examination programme. In addition to the CD or DVD recording, you write a booklet.

The CD/DVD and the booklet are to be submitted in triplicate to the examination commission at the latest two weeks before the commission colloquium.

The booklet must be 10-12 pages long (22,000 characters, text only, i.e. without musical examples, photos, etc.). There is an already formatted template for the design of the CD booklet. You can obtain this from the Department of Studies (Ms Pfaffinger, Ms Santner) or from the supervisor of your thesis.

About the contents of the booklet:

- Cover (with logo of the Mozarteum University).
- On page 2 you will find the official title page of the master's thesis (see chapter 9.5).
- Introduction: Reasons for the selection of the pieces; explanation of the conception of the content ("motto") of the works included.
- Work descriptions: Brief historical information (e.g. on the time of composition), biographical outline of the composer (not necessary for sufficiently well-known personalities in music history), general analytical notes (no subtle details). This information should be taken from specialist literature (Wikipedia is not one of them!). The focus of the text should be on the student's own interpretation. Keywords: technical features, aspects of the choice of instrument (historical instruments), aspects of the way to one's own interpretation (models, suggestions), personal relation to the works etc.
- Pictures: at least two pictures should be included.
- Bibliography: All sources cited in the descriptions of the works should be indicated here.
- Own biography and short biography of the other performers involved.
- Technical page (back of the CD): Tracks with details of duration. Furthermore, place of recording, date of recording, director of recording. Also the note: "Graphic design supervised by the Media Lab" and the logo of the Mozarteum University.

8.3 The Innovative Project

This form of a master's thesis is done in cooperation with the respective ZKF lecturers. The lead time here is longer than for the other master's degree types: A draft concept must be submitted to the Director of Studies' department for approval as early as one year before the degree.

The Innovative Project is presented to the examination board in a presentation lasting 40 to 60 minutes. The part explaining the project must be submitted in writing (submission in triplicate to the examination board at least two weeks before the presentation).

Scope: 10-12 pages (22000 characters, pure text part, i.e. without examples of notes etc.).

Written concept explaining the innovative project:

The structure of this concept corresponds to the concept of the artistic written work. The following concept is obligatory: Title page, table of contents, introduction, main section, conclusion, bibliography, summary in German (for non-German-language work), declaration of consent with signature. For details see chapter 7.

The written concept serves to document your presentation. Your own artistic reflection should be written down here. Your innovative project should be embedded in historical, music-sociological, performance-practical or reception-historical contexts. Specialist literature should be consulted to clarify these contexts; sources and quotations must be indicated and substantiated.

9. Plagiarism, " gender writing" and Other Useful Matters

9.1 Plagiarism

The fear of unintentionally committing plagiarism is unfounded. If you follow the rules on citation (direct and indirect quotation) taught in the preceding chapters, you can almost rule out the possibility of your academic work becoming a "plagiarism case". Nevertheless: Experience shows that there is great concern among students about falling into a "trap" here. The prominent cases of plagiarism that are publicised at regular intervals have contributed to an increased awareness of "good academic practice" in recent years.

In 2011, the Guttenberg plagiarism affair led to the revocation of the then defence minister's doctorate after it emerged that his dissertation contained a high percentage of plagiarism. In 2012, Hungarian President Pal Schmitt was stripped of his doctorate (resignation shortly afterwards). Silvana Koch-Merin was stripped of her doctorate by the University of Heidelberg; the German Federal Minister of Education, Anette Schavan, resigned in 2012 after the University of Düsseldorf revoked her doctorate. The impression that those working in German and Hungarian politics are a particularly dishonest species is wrong. It should not go unmentioned that the vice rector of the University of Leoben, Hubert Biedermann, also got into trouble with his habilitation thesis, as did Karlheinz Grassler, Christine Aschbacher and Peter Weidinger with their diploma theses.²⁵ In 2007, the PLUS student who was ultimately allowed

²⁵ See <https://www.diepresse.com/646718/plagiatsverdacht-von-politikern-promis-und-professoren#slide-19>. Last accessed Oct. 12, 2021.

to keep his master's degree despite numerous plagiarisms was "lucky".²⁶ The University of Salzburg was not left out with a plagiarised bachelor's thesis and a doctoral thesis, which resulted in the withdrawal of the respective titles.²⁷

The use of plagiarism software helps to ensure that an electronic plagiarism check already takes place when the work is submitted and thus before the titles are awarded. Experienced supervisors recognise plagiarism time and again, even without digital aids, by sudden breaks in style in the text, by foreign words that the students cannot explain in conversation, etc. The combination of attentively reading supervisors and the use of plagiarism software should actually lead to plagiarism being detected. But: There is also the deliberate and intentional theft of intellectual property that speculates on loopholes in the verification system. The affidavit made in the "declaration of consent" (see chapter 9.6) is a legal tool, because a false assurance ("in lieu of an oath") is relevant under criminal law.

Important tip: If you are unsure whether you are guilty of plagiarism when writing an academic paper, talk to your supervisor about it!

Types of plagiarism:

- Word plagiarism: verbatim copying of other people's texts without citing the source.
- Paraphrasing plagiarism: by "rephrasing" the source is disguised and not substantiated.
- Idea plagiarism: Thoughts and ideas of another person are passed off as one's own.
- Self-plagiarism: Text passages from one's own, older academic work are copied into the current work without being quoted. E.G.: Uncited transfers from a bachelor's thesis into the master's thesis.
- Translation plagiarism: Taking over ideas or texts from foreign-language works without reference to the source.
- "Citation plagiarism": Taking over quotations from secondary literature, whereby only the quotation itself is documented, but not the secondary literature used.
- "Copy and Paste": Term for the "most time-saving" type of plagiarism, copying from Internet sources and pasting them into one's own text.

²⁶ See <https://www.derstandard.at/story/2733041/magister-darf-titel-trotz-plagiat-behalten>. Last accessed Jan. 3, 2022.

²⁷ See <https://www.derstandard.at/story/1220458271515/abgeschrieben-jurist-wurde-dokortitel-aberkannt>. Last accessed Jan. 3, 2022.

Since the UG amendment 2021, **ghostwriting** has been punished as before on the student side (e.g. withdrawal of the title; high fine), on the other hand, ghostwriters are now also subject to a fine (penalty range 60,000 euros). Anyone who thinks they are "just" doing a fellow student a favour by taking on the writing of a scientific paper (for payment or without payment) is mistaken! Such a person is liable to prosecution. The statute of limitations for ghostwriting is 30 years!

9.2 "Gender spellings"

It is necessary to consciously differentiate between the genders in scientific texts or to formulate them comprehensively. This is especially essential when writing in German.

Internal, gender star, gender gap, gender colon, etc. are ways of accommodating the currently lively discussion about "gender-appropriate language". However, bear in mind that grammatical constructions must be correct. The intensive use of gender star, gender gap, etc. can become a grammatical challenge on the one hand, especially in texts with demanding content, and on the other hand can lead to the content of a text being perceived as secondary. Please consider that "gender-appropriate writing" is also subject to trends. Especially in the case of "long-lived" academic papers (master's theses, but especially doctoral theses), it should be kept in mind that the text should be valid for many years.

The "Rat für deutsche Rechtschreibung" (Council for German Orthography) is decidedly against the use of the gender asterisk, etc. The "Rechtschreib-Duden" points out that neither the gender star nor the gender gap is covered by the official rules. Phrases such as „Jeder*jede Komponist*in ist zur konstruktiven Probenarbeit mit dem*der für die Einstudierung verantwortlichen Dirigenten*in verpflichtet“ can unintentionally distract from the content or make it difficult for people with reading difficulties (e.g. dyslexia, visual impairment) to grasp the message.

Gender-neutral phrases (especially in German) are preferable. The currently fashionable suffix "-ende" in German texts is familiar to you all from the now commonplace term "Studierende", but is not always the best solution.

9.3 Criteria for the assessment of a scientific paper

Assessment criteria of scientific work can vary depending on the choice of topic, choice of method and type of written work.

In any case, the following criteria will be included in the assessment:

1. Clearly outlined and comprehensibly formulated research question.
2. Logical structure of the work.
3. Reflective use of methods.
4. Inclusion and reflective use of sources and secondary literature.
5. Independence in the development of the research questions; argumentative logic.
6. Correct use of technical terms.
7. Mastery of scientific working techniques (literature research, citations, source documents, bibliography).
8. Stylistics and vocabulary correspond to a scientific paper. The linguistic distinction between personal opinions and opinions taken from other sources, e.g. specialist literature, is clear.
9. Correct spelling.

In addition, your supervisor will certainly assess:

Independence, reception and incorporation of suggestions, willingness to make changes and corrections to the content, reliability (meeting deadlines, submission deadlines, proofreading).

9.4 Title page of bachelor's thesis

First name Last name

Matriculation number

Title of the thesis

Subtitle (if available)

B A C H E L O R T H E S I S

for the degree

Bachelor of Arts, BA

Universität Mozarteum Salzburg

2022

Study programme: Designation of the field of study according to the curriculum

Assessor: Name (with official title or full academic titles, e.g.: Ao.Univ.Prof. Dr. xxx
xxxxx)

9.5 Master's thesis title page

First name Last name, (if available title such as BA)

Matriculation number

•••

Title of the thesis

Subtitle of the thesis (if available)

•••

M A S T E R T H E S I S

for the degree

Master of Arts, MA

Universität Mozarteum Salzburg

2022

Study programme: Designation of the field of study according to the curriculum

Assessor: Name (with the academic titles, e.g.: Ao.Univ.Prof. Dr. xxx xxxxx)

EINVERSTÄNDNISERKLÄRUNG ZUR EINREICHUNG EINER ABSCHLUSSARBEIT AN DER UNIVERSITÄT MOZARTEUM SALZBURG



§ 1 EIDESSTATTLICHE ERKLÄRUNG

1. Ich erkläre, dass meine Abschlussarbeit abgeschlossen ist und ich mit der offiziellen Einreichung an der Universität Mozarteum Salzburg einverstanden bin.
2. Ich versichere, dass meine Abschlussarbeit ausschließlich das Produkt meiner eigenen geistigen Arbeit darstellt und erkläre eidesstattlich, dass ich die vorliegende Abschlussarbeit selbstständig und nur unter Verwendung des im Literaturverzeichnis angegebenen Schrifttums verfasst habe. Jedwede fremde Hilfe (Lektorat, Übersetzung) ist angeführt. Übernommene wörtliche und sinngemäße Zitate sind ordnungsgemäß gekennzeichnet.
3. Ich versichere, dass ich die Abschlussarbeit noch keiner anderen Prüfungsbehörde im Inland oder Ausland vorgelegt habe.
4. Ich versichere, dass die hochgeladene digitale Version mit der eingereichten Druckversion übereinstimmt (gilt für wissenschaftliche Abschlussarbeiten).
5. Ich versichere, dass ich Inhaberin/Inhaber aller Rechte an der vorliegenden Abschlussarbeit bin. Insbesondere sind sämtliche urheberrechtlichen Fragen in Zusammenhang mit der oben genannten Abschlussarbeit und ihrer Zurverfügungstellung sowie allfälligen Veröffentlichung im Internet (gesonderte Einwilligung erforderlich) vorab nachweislich von mir geklärt worden. Soweit Auszüge und/oder Bearbeitungen fremder Werke in meine Abschlussarbeit Eingang gefunden haben, erfolgte dies im Rahmen und auf Grundlage der freien Werknutzung. Sofern eine freie Werknutzung nicht einschlägig war, wurde nachweislich die Einwilligung der jeweiligen Rechteinhaberin/des jeweiligen Rechteinhabers zur Verwendung des fremden Werkes bzw. Werkteils, insbesondere das Vervielfältigungs-, Zurverfügungstellungs-, sowie das Bearbeitungsrecht eingeholt. Ich halte die Universität Mozarteum Salzburg diesbezüglich vollkommen schad- und klaglos.

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1. Ich nehme zur Kenntnis, dass die vorgelegte Abschlussarbeit mit geeigneten und dem derzeitigen Stand der Technik entsprechenden Mitteln (Plagiatserkennungssoftware) elektronisch geprüft wird und zu diesem Zweck auf dem Server des Softwareanbieters gespeichert und zum Vergleich mit anderen Arbeiten herangezogen wird. Um eine ordnungsgemäße Plagiatsprüfung durchzuführen, kann es technisch erforderlich sein, meine Abschlussarbeit zu teilen, wenn die maximale von der Plagiatserkennungssoftware unterstützte Größe bei einzelnen Dokumenten überschritten wird.
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§ 3 LANGZEITARCHIVIERUNG

1. Soweit zur Langzeitarchivierung und Verfügbarmachung der oben genannten Abschlussarbeit erforderlich, räume ich der Universität Mozarteum Salzburg das unentgeltliche, nicht ausschließliche, zeitlich und örtlich unbegrenzte Recht ein, die Abschlussarbeit ganz oder teilweise zu nutzen, insbesondere zu vervielfältigen, zu veröffentlichen, zu verbreiten, zu archivieren und zu bearbeiten. Dies umfasst auch Veränderungen, insbesondere an der digitalen Version, die aus technischen Gründen oder mit Rücksicht auf die Erfordernisse der Plagiatsprüfung (dzt. bei wissenschaftlichen Abschlussarbeiten) und Langzeitarchivierung geboten sind. Soweit nicht anders angegeben, wird meine Abschlussarbeit ausschließlich gemäß den geltenden Rechtsvorschriften (insbesondere UG, UrhG) zugänglich gemacht.
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 4. Ich nehme zur Kenntnis, dass die Universität Mozarteum Salzburg sich im Zusammenhang mit der hier getroffenen Haftungsfreistellung verpflichtet, mich unverzüglich zu informieren, sobald ihr Umstände bekannt werden, die eine Haftung meinerseits auslösen können sowie mich über sämtliche weitergehende Korrespondenz/Gespräche mit Dritten gerichtlicher und/oder außergerichtlicher Art zu informieren, die für die Art und Umfang der Freistellung bedeutsam sein können. Die Universität Mozarteum Salzburg wird jede rechtlich relevante Maßnahme, mit der sie auf Ansprüche Dritter in Bezug auf die oben genannte Abschlussarbeit reagiert, mit mir abstimmen. Kann im Einzelfall ein Einvernehmen nicht herbeigeführt werden, ist die Universität Mozarteum Salzburg im konkreten Fall letztentscheidungsbefugt.
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 7. Bei Abweichungen zwischen der deutschen und englischen Sprachfassung des vorliegenden Dokuments ist ausschließlich die deutsche Sprachfassung verbindlich.
- Ich bestätige, die **Einverständniserklärung zur Einreichung einer Abschlussarbeit an der Universität Mozarteum Salzburg** gelesen und verstanden zu haben sowie dieser zuzustimmen.
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Stand: Jänner 2020

*Name und Kontaktdaten der Verantwortlichen
Universität Mozarteum Salzburg, Mirabellplatz 1, A-5020 Salzburg
Tel.: +43 0662-6198, E-Mail: info@moz.ac.at*

*Name und Kontaktdaten des externen Datenschutzbeauftragten
Univ.-Ass. Mag. Dr. Johannes Warter, Fachbereich Arbeits- und Wirtschaftsrecht
Paris Lodron Universität Salzburg, Churfürststraße 1, A-5020 Salzburg, E-Mail: datenschutz@moz.ac.at*

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10. Literature on the topic of "Scientific Work"

Helpful sources in German:

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