

KEYS *for*
WRITERS

A Brief Handbook

SECOND EDITION

ANN RAIMES

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1. THE WRITING PROCESS

2. DOING RESEARCH

3. MLA DOCUMENTATION

4. APA, CBE, AND OTHER
DOCUMENTATION

(Continued)

- Any version number or identification number
- Date of electronic publication or of latest update, if different from the date of access
- Electronic address (URL), followed (with no intervening period) by your date of access enclosed in parentheses.

Following is an online entry in ACW style for an article in an online journal. A works cited list in print would require underlining in place of italics. Compare the following example to 12f, item 38, in MLA style.

author title of article
Hart, Stephen. "Overtures to a New Discipline:
title of online periodical date of electronic publication
Neuromusicology." 21st Century. July 1996.
http://www.columbia.edu/cu/21stC/issue=1,4/
nbnmusic.html (25 October 1997).

An entry for an online posting to a discussion group would look like this. Compare the format to the MLA format in 12f, item 46.

subject line of posting
Koufner, Nicholas E. "Music and Academic
date of posting address of discussion group
Performance." 19 June 1997. k12.ed.music
date of access
(23 Oct. 1997).

13 Sample Documented Paper: MLA Style

If your instructor requires a separate title page, ask for guidelines.

1" 1/7"

1" Audrey Fort
→ Professor N. Nachumi
English 120-10
22 November 1997

Writer's last name and page number on every page

No extra space below title

Every Sha La La La:
Music as Mystery or Manipulation

Title: centered, not underlined

Double-spaced throughout

"I haven't understood a bar of music in my life, but I have felt it" (qtd. in Peter 350). These words were spoken by Igor Stravinsky, who composed some of the most complex and sophisticated music of this century. If the great Stravinsky can accept the elusive nature of music and still love it, why can't we? Why are we analyzing it to try to make it useful?

Writer uses an indirect source.

Writer poses questions

←→ Sure is an age of information--an age that wishes to conquer all the mysteries of the human brain. Today there is a growing trend to study music's effects on our emotions, behavior, health, and intelligence. Journalist Alex Ross reports how the relatively new field of neuromusicology (the science of the nervous system and its responses to music) has been developed to experiment with music as a tool and to shape it to the needs of society. Observations like these let us know that we are on the threshold of seeing music in a whole new way and using music to achieve measurable changes in behavior. However, this new approach carries dangers, and once we go in this direction, there can be no turning

Writer cites source of idea. Article is only one page long; no page number is necessary here.

Thesis: Writer states her opinion of neuro-musicology.

Part 2

Writer asks questions she hopes to answer in essay.

back. How far do we want to go in our study of musical science? What effects will it have on our listening pleasure?

A short history lesson reveals that there has long been an awareness that music affects us, even if the reasons are not clear. Around 900 B.C., David (later King David) played the harp "to cure Saul's derangement" (Gonzalez-Crussi 89). Perhaps he was one of the first music therapists. The positive influence of music may have also saved Beethoven's life in the early nineteenth century. In a letter, the now famous "Heiligenstadt Testament," Beethoven credits music with keeping him alive: "I would have ended my life--it was only my art that held me back" (Kamion 159).

Writer quotes exact words; cites author and page number.

In modern times, an interesting story about monks, who still use medieval Gregorian chants, also demonstrates the power of music over well-being. Marilyn Ferguson tells how monks deprived of chanting time grew sluggish and tired and required more sleep. French physician Alfred Tamatis, interested in chanting and its effects on mental health, was called in to observe the monks and discovered that after being put back on their chanting schedule, they soon felt energetic again, working more, and sleeping less (168). The restorative powers of chanting have kept this sacred practice alive for centuries.

Writer names author.

Writer gives page number in Ferguson's book.

Part 3

Music can thus have a positive influence on emotions and behavior, but perhaps it can have a negative effect on them as well. This is where neuromusicology may step in to save the day. If a connection between music and depression can be established, then the benefits of this science would be twofold: it would give psychologists another tool to help untangle the web of depression, and it might help those vulnerable to depression understand what triggers the blues.

Writer recognizes benefits of neuromusicology.

Country music, for example, apparently tugs hard on the heartstrings. A study by researchers Stack and Gundlach has examined the link between country music and suicide rates in forty-nine cities:

Writer gives an example.

Writer introduces source of quotation.

Writer sets off a long quotation.

1" or 10 spaces

Writer omits passage from source.

Country music is hypothesized to nurture a suicidal mood through its concerns with problems common in the suicidal population, such as marital discord, alcohol abuse, and alienation from work. The results . . . show that the greater the airtime devoted to country music, the greater the white suicide rate. The effect is independent of divorce, southernness, poverty, and gun availability. (211)

Writer gives page number after period in a long quotation.

The researchers found in their study that "the greater the percentage of radio time devoted to country music, the higher the

Part 4

incidence of white suicide" (215). (Their study does not reveal a similar relationship for black suicide.) With links established between country music and suicidal depression, further clinical studies could be useful. Perhaps just listening to an uplifting radio station would be beneficial to people at risk of suicide.

Not only does music affect our emotions, but it can also manipulate them. Muzak, according to psychologist Anne Rosenfeld, is artificially "programmed to manipulate our feelings and behavior" (56). Muzak is omnipresent; supermarkets use that subtle overhead encouragement to relax people and induce buying. Muzak's impact on industrial behavior, too, is strong: it has led to a 17 percent increase in a factory's productivity, a 13.5 percent increase in clerical performance for workers in an office, and a 59 percent reduction in personnel turnover among one airline's reservation employees (Rosenfeld 56). With the production of percentages like these, neuromusicologists may soon be highly sought after. Many businesses would benefit financially from increased efficiency, and if staff morale were improved, disruptive turnover would be lessened. On the negative side, we would live in a sterile musical world, bombarded with Muzak engineered to create desired behavior.

Writer puts sentence period after citation.

Writer comments on quotations.

Transition to new topic: manipulation.

Writer cites statistics in support of point.

Writer comments on the statistics.

Part 5

We would be manipulated into working harder and buying against our will.

However, the presence of music might have good effects on learning processes. Certainly, America's schools need help. A recent and controversial study grabbed attention when it determined that "listening to Mozart actually makes you smarter" (Ross). Researchers Rauscher, Shaw, and Ky report that they had 36 college students listen to ten minutes of Mozart piano music. Immediately afterward, the students were given tests of spatial reasoning. Scores were a mean of eight to nine points higher than the scores the subjects received after listening to a "relaxation tape." The effect, however, was temporary, and whether the students liked Mozart or not made no difference in their test scores. Physiological arousal was ruled out because pulse rates remained the same throughout the testing. When researchers attempted the same experiment using music by minimalist Philip Glass, the same effect was not achieved (Ross). Why Mozart? One theory reported in a popular weekly magazine is that "the intricate musical structures may resonate in the brain's dense web, lubricating a flow of neurons" (Ramo).

What was once a basic pleasure, an aesthetic, social, and sensual delight, threatens to become a new technology.

Writer reinforces point about manipulation.

Article is only one page long. So no page number is necessary.

Writer returns to thesis.

Part 6

Neuromusicology, according to science writer Stephen Hart, is being hailed and promoted as a "new discipline"; practice is no longer the boring chore we all thought it was, but is seen as something that "renaps the brain" (Hart). This technology is spawning a range of products from a Symposium on Foundations of Musicology at the University of Ghent in June 1997 to a Sony Web site called Mozart Makes You Smarter, promoting the commercial sale of music tapes. The consequences could be that what we listen to and where we listen to it will be specifically designated to create an intended result. Mozart will become the "composer who gives you an edge on the SATs" (Ross), and his superb piano music will become the Muzak of learning institutions. The private world of music that has the power to move us in a highly personal way will be force-fed to us by researchers proud of themselves for unlocking the mystery of music.

The beauty of music lies in its mystery, and to dissect music's impact ignores its mystery. Many of us will prefer enjoying our favorite Beethoven symphony or love songs by Whitney Houston to hearing about the connections psychologists have seen in them.

The Internet source has no numbered pages or paragraphs.

Writer integrates a quotation and makes a strong point.

Part 7

Works Cited

- Ferguson, Marilyn. Pragmagic. New York: Pocket, 1990.
- Gonzalez-Crussi, Frank. "Hearing Pleasures." Health Mar. 1989: 65+.
- Hart, Stephen. "Overtures to a New
←→ Discipline: Neuromusicology." 21st Century 1.4 (July 1996). 23 Oct. 1997
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- Mozart Makes You Smarter. 24 Jan. 1997. sony.
24 Oct. 1997 <http://www.music.sony.com/Music/ArtistInfo/Various_MozartMakesYouSmarter.html>.
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- Rosenfeld, Anne H. "Music, the Beautiful Disturber." Psychology Today Dec. 1985: 48+.
- Ross, Alex. "Listening to Prozac . . . Er, Mozart." New York Times 28 Aug. 1994.

Entries are alphabetized.

1/2" or 5 spaces

Title is centered.

Article is not on consecutive pages.

Online journal, no page numbers.

Web source: commercial site

Article is one page long.

2. DOING RESEARCH 1-48
3. MLA DOCUMENTATION 93-132

Part B

sec. 2: 23. New York Times OnDisc.
CD-ROM. UMI-ProQuest. 1994.

Material is
on CD-ROM.

Stack, Steven, and Jim Gundlach. "The Effect
of Country Music on Suicide." Social
Forces 71 (1992): 211-18.

Article spans
consecutive
pages.

Symposium on "Foundations of Neuromusicology."

12 June 1997. NFWO Research Society
Foundations of Music Research. 28 October
1997 <[http://next.rug.ac.be/nfw0/
meeting3.html](http://next.rug.ac.be/nfw0/meeting3.html)>.

Web source:
professional
site