

The Skill and Criterion of Writing Musicianship Master's Degree Thesis

Yu Xiong^{1, a}

¹School of Jiangxi Normal University, Jiangxi, 330022, China

^a447814707@qq.com

Abstract

Musicology is the study of music. It is a field of knowledge, and the goal is to study music art as a physical, psychological, aesthetic and cultural phenomenon. The main way to master and study music knowledge is to read and write -- reading is to know what others have written, while writing is to output what you have learned. A musicology thesis is something that every musicologist, student, or teacher must write. But the way of choosing the title, content, techniques and criterion is very worthy of our attention.

Keywords

Musicology; Music art; Academic paper; Technique; Criterion.

1. Introduction

An academic paper on musicology is a monograph -- a research paper on a topic that is not well understood. The article is written in two ways: to provide new material, to study and analyze it, and to use the old familiar material to present new ideas. As an academic graduate student of music and dance in the field of vocal music singing and theoretical research, even though the direction of study is vocal music singing in partial performance practice, it still needs a lot of reading and writing papers, the composition of musicology academic thesis is a skill that the music and dance major master graduate student must master. The next part of this paper will discuss the skills and norms of writing a master's degree thesis in musicology.

2. The Title of the Paper

Mr. Chen Mingdao is a famous musicologist in our country, who has experienced many difficulties. He has published many papers and works on musicology, and has rich experience in reading and writing musicology papers. He has made great contributions to the discipline construction of musicology in China. Mr. Chen Mingdao, in the title of the first part of the body of his "How to write a musicology thesis", pointed out that the title is the main idea of the thesis, and then mainly used the way of examples to vividly introduce what kind of title is appropriate and what kind of title is absolutely necessary to avoid. For example, on Schubert's art songs, which is suitable for Chinese doctoral students, and on Beethoven's life and works, which is not suitable for Chinese authors. Writing a music essay is taboo when you tie several composers together in general terms, such as on Claude Debussy, Mallor, and Stravinsky, a topic that is completely invented to illustrate a problem, because any one of the three composers is enough for us to delve into a long discussion. But narrowing the topic down to a single point, such as on the differences in the melodic writing of Claude Debussy, Mallor, and Stravinsky, is a more manageable topic. Some musicians, even composers and theorists, have topics about them that depend on the focus of the study, to a large extent, on the number of their works and theoretical works. If both are in large quantities, they can be written separately, such as on Li Haiying's modes and harmonies of Han nationality and Li Haiying's piano creation. If there is a connection between the two can also be written "Li Haiying's music theory and creative practice.". If the

emphasis is on theory, as in John Cage: the theorist of the 20th century, and if it is not, then the music of the 20th century. If theorists form a school of thought, they can also do titles such as the 19th century French music theorist. If the achievements of musicologists have enough weight, of course, they can also become the topic of the thesis, such as "On the writing of the music history of Falco", "On Mr. Huang Xiangpeng's "Three palaces". It should be noted here that the essays "On the writing of the musical history of Falco" and "On Mr. Huang Xiangpeng's "A uniform three palaces", it seems that the title of the thesis is similar to Fulco and his music history and Huang Xiangpeng and his "One is equal to three palaces", but the actual content will be quite different. the former will deal only with the criticism of music history and the discussion of the theory of "Three palaces", while the latter will deal with the biographies, biographies and evaluations of their theoretical achievements; obviously, the latter is much more difficult than the former. A paper on a particular genre of music is usually limited in place and time, as in the naval music of the United States since World War II, which is limited in time since World War II. If left unchecked, the subject, "The history of the United States Navy," would become too broad to address. It can also be limited in place, as in the French hymn, a common musical phenomenon in western Europe, as well as in France, writing essays on the history of Western music, in the selection of topics it is best to check the Internet Europe and the United States musicology degree thesis directory, so as to avoid doing twice the work with half the effort.

3. Avoid Non-musicological Content as the Main Body of the Paper

The main content of music academic thesis should be music matters. However, when it comes to matters of music, some non-musical fields are often involved, such as historical evolution, social statistics, cultural interpretation and so on. The non-musical content is related to the musical content of the paper, but it should be controlled in writing so that it does not exceed the length of the musical section. Otherwise it would not be a musicological paper but a historical, social or cultural one. If this is the case, it should show up in the title of the paper, such as the influence of the French Revolution on Beethoven's music, or else it could be misconstrued as digression. In fact, a music academic thesis is mainly on the field of music, so, around this central task to prepare the material, spread out discussion. Even a single paper on a single composer is fraught with danger. First of all, this requires a detailed analysis of a large amount of data, so the selection of materials is particularly important. There are two ways to select materials: fair treatment of all materials, it is important to provide bystanders with a writing intention that they can understand; the material that makes the point is important, but more important is the material that makes the opposite point. The most difficult thing about writing with familiar data is that you can't tell if your ideas are new. The allure of writing with familiar data lies in familiarity, but the trap may lie in familiarity. Too much familiarity with the material can get in the way of careful study of the material, leaving out the good parts of the writing.

4. Music Analysis Ability and Music Culture Explanation Ability

Musicology writing requires a writer to have multiple skills. Having musical knowledge and skills is only the basis of engaging in musicology. A musicology paper is the crystallization of various knowledge. In fact, how to write the paper is a matter of opinion. Musicology requires its practitioners, faced with different research objects that they are able to study, can first formulate a practical research plan, know how to find materials, be able to edit, illustrate and evaluate them, judge the relationship between the data and the whole field of study, then prove the flaws in the data through logical reasoning, draw conclusions in accurate language, and avoid romantic fantasies, clichés, or slang in the text, for the reader to be able to see the material

about the problem, to understand the depth of the investigation, to understand how the author approached the problem step by step, to solve the problem step by step; for all of this, this is a musical treatise, it is a special professional thesis, therefore, the author must show his music analysis ability in the thesis, in other words, show his music technology theory analysis ability and music culture explanation ability.

Those who need to write papers on musicology should be very aware that if their music papers are very difficult academically, they are special research in ancient notation, temperament, phonology, exegesis, etc. , these things in his future life will not be much help, now China's musicology professional, are rarely taught these expertise. As a result, large dissertations are generally careful not to choose these topics, but to reserve them for future topics. Once one begins to study musicology, one begins a difficult journey of life. In fact, as a musician, you need a lot of time to study music, and doing musicology also requires that she or he has strong writing skills and a good foreign language; a foreign language is not enough, except English, sometimes you need German, French, Italian, even Latin. Musicology is not a profession for all students of music, and it is too demanding on people to be able to produce results. In his essay, Mr. Chen Mingdao makes a toast: whoever falls in love with musicology falls in love with the hardships of life.

4.1. Standard of Thesis Writing

Now How to regulate the citation of the paper, colleges and universities are not unified, but there is no disagreement on the requirements of regulation. From 2019, the requirements for citation of papers in journals of various universities have been the same, but there are many differences between papers and papers published in journals. At least, the citation standard of papers in journals can not be completely applied now. Here I present the requirements of the Graduate School of Chinese Academy of Social Sciences for citation of papers, which are based on the citation and annotation specifications for Chinese papers in Hong Kong and Taiwan. The specific norms may be different for the time being, but the principles should be consistent, that is, to respect the copyrights of the cited, cited clear, easy to find and check. In this regard, the following specific requirements: in view of the paper has a strong academic nature, may be to indicate the source of the quotation, non-text notes more, if the use of "Page note" approach, some pages of the paper, there will be more footnotes than text; if a book is cited more than once, it will bore repeating the same author, title, publisher, time of publication, etc. . In order to solve this problem, the citation and the non-text notes are treated separately. Non-text notes (those parts of the text that require some explanation but are not suitable for inclusion in the text) are numbered uniformly throughout the text, and all such notes are grouped together in the paper, followed by the "Notes". Instead of placing a note on the numbered page, the citation is followed by a parenthesis, followed by the author (or editor) , and the year in which it was published. If a book is cited, add a colon after the s to indicate the page number. The final part of the paper, should be "Reference", cited in the text of all the books and other materials listed. No matter how many times a work (or research report) is cited, basic information about the author, time of publication, title, publisher (or journal) of the work appears only once in the "Reference". In the parentheses after the body citation, the time of publication is requested, which is convenient for the reader to feel the old and new of the cited material; different page numbers are given in the body brackets. After quotations or restatements in informal notes, parentheses are used to indicate only the author (or editor) , the year of publication and the page number of the book. For ease of reference, the "References" are sorted by author (or editor) name. Chinese works (books) are classified by the author's surname stroke order; Chinese papers are classified by the author's stroke order. Together with the other Latin treatises, the works are arranged in the same alphabetical order as the essays, according to the last name of the author (or editor) . Russian, Japanese, Arabic, Van, Uyghur Khaganate, Yan and other texts,

respectively, another group, the same by the author (or editor) of the last name of the letter (or Kana) order.

There is no quotation or restatement in the paper, but it does provide some ideas for the writing of the paper. It can also be listed in the "Reference", which is convenient for the reviewer to inspect the author's view of literature retrieval. There may be a small number of unpublished works in the bibliography, but state the original or current status (e. g. "Accepted or unaccepted doctoral dissertation", "Unpublished manuscript provided by author", "Manuscript for comment", "Printed manuscript", "Manuscript", etc.) , note the writing time as well. The order in which each work is listed in the "Reference" is: the author's (or editor's) name (the foreigner's first name, followed by a comma, followed by a first name) , the time of publication in parentheses, the colon followed by the name of the work (or survey report, or other material) , the name of the publisher or journal, and the number of the issue (no date is needed, as the second entry is already dated) . Cite different works of the same author (or editor) and arrange them in chronological order. Both in the text and in the references, a, b, c... are added after the date of publication. The Chinese translation of the original author's (or editor's) name in parentheses. The translator bracketed the title of the treatise "References". In this way, the main elements of the paper are arranged as follows: title, table of contents, introductory chapter, body text, concluding remarks, numbered notes (some papers do not need additional notes in the body, of course, can also be set aside) , references, postscript (can be set aside) . Abstract, key words and so on, is for easy to understand and consult and set up, it is necessary, but not part of the paper. For the first time in the text or notes, the names of foreigners, organizations and some special terms, in addition to the commonly used (such as Marxism, Nobel, Bush Bush, United Nations Educational, Scientific and Cultural Organization, laser, etc.) , should be followed by parentheses, mark the original name. However, it is now generally limited to the Latin system of the text, some non-latin system of the text because of printing difficulties, there is no request. After all, the number of words in the paper, the need to finish the paper, carefully collate the material, so that the text and " numbered notes", "References" corresponding. Now a major technical issue of the paper is not to pay attention to the collation of materials and do not comply with the technical specifications of the paper requirements. Sometimes, such seemingly unimportant technical questions in the defense make the evaluation of the paper less important, because it shows that the author's academic attitude is not rigorous enough. This kind of penny wise and pound foolish isn't worth it. A common problem with citation norms is that they are quoted or restated in the body of the text, but the source is not indicated; or, although it is indicated, no corresponding material can be found in the "Reference", and several pages are full of well-known titles, that is, they do not correspond to each other, it annoys the Inquisitor. The reason is simply to forget to list, or not in a certain order. Another common problem is a misrepresentation of the meaning of the words or sentences in the citation, or a misreading or miscopying of lines. This is caused by the failure to check the original text after the citation.

5. Conclusion

In the way of writing papers on musicology, for every researcher, it needs hard exploration and a lot of reading. In particular, Mr. Chen Mingdao's "How to write a musicology paper" gives researchers a lot of inspiration on how to write a paper after exploring and reading. This is a paper on experience, not rules, and these valuable lessons may have more impact on us than the same old rules and regulations. I would like to thank all of you for your outstanding contribution to the Chinese musicology.

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