SCHOOL OF MUSIC

THE UNIVERSITY
OF QUEENSLAND
AUSTRALIA

CREATE CHANGE

Academic Writing Guide

(Style Sheet)

2024

Contents

1 About this Document

The *School of Academic Writing Guide* is a style sheet. It provides guidance on many aspects of the preparation and presentation of your written work. This includes information on various writing conventions as well as procedures for source citation and referencing.

1.1 What is a style sheet?

A style sheet is a set of conventions that help make your academic writing clear and consistent, as well as providing a reliable way for you to point to the sources of information that you have relied on in creating your own work.

1.2 Why use a style sheet?

There are two main reasons for using a style sheet: *consistency* and *intellectual honesty*.

In all written work your primary goal is to communicate effectively. Communication with your readers is helped by having a clear and consistent set of principles for how you present, organise and format everything in your writing.

Additionally, in academic writing, it is mandatory to show your readers clearly where you obtained the information that your work is based on. By following the conventions of a style sheet for citing sources, you will communicate in an open, consistent and transparent way and avoid committing acts of plagiarism.

1.3 The *Chicago Manual of Style* (*CMOS*)

There is no single academic style. In fact, there are a great many, and the choice of which style to use depends on different things, such as the academic discipline you are writing in.

One of the most common and widely used academic styles is Chicago style. Chicago style is set out in the *Chicago Manual of Style*, (henceforth *CMOS*) published by the University of Chicago, now in its 17th edition. It is widely used in the humanities (languages, history, literature, philosophy, musicology, etc.) and can also be used in the social sciences (education, psychology, anthropology, sociology, political science, etc.).

Full details of Chicago style can be accessed online at the *Chicago Manual of Style Online,* via the UQ Library website (https://www-chicagomanualofstyle-org.ap1.proxy.openathens.net/home.html).

References to *CMOS* made in this document include the chapter and section number and will provide an active link; e.g. CMOS 9.5.

UQ Library also provides a guide to the fundamentals of Chicago style, which has examples of how to format footnotes and bibliographic entries (https://guides.library.uq.edu.au/referencing/chicago17).

2 Presentation of Written Work

This section provides general advice on the presentation of work. Always check the specific requirements for individual assessment items on the task sheet, in the Electronic Course Profile (ECP), and with teaching staff.

2.1 Format

What matters is the content of your work. Make the format and presentation of your writing clear, simple and uncluttered. The following guidelines apply equally for submitting your work in hard copy or electronically (e.g. via Turnitin):

- Use standard word processing software (e.g. Word) unless otherwise directed.
- Number all pages consecutively and include your name and student number in the header of each page.
- Use a standard, 12-point typeface, such as Times New Roman or Arial.
- Use double or 1.5 line spacing and leave a generous margin (3cm is recommended) on all edges of the page. (Single line spacing and small margins make it difficult and time consuming for markers to put in comments and corrections, either by hand or electronically.)
- To indicate paragraphs, either indent the beginning of each paragraph by a tab space or leave a line space between paragraphs (but do not do both).

If you are required to submit hard copy, also observe the following:

- Use A4-sized paper of good quality.
- Fasten all sheets in the correct order with a staple in the top left corner.
- Print on both sides of the paper unless otherwise instructed.

❖ *If you are required to submit work in both electronic and hard-copy formats, make certain that both submissions are identical.*

Avoid the following:

- fancy borders or other kinds of "word art";
- different or larger typeface for titles, etc. (just stick to a single font in 12 point);
- unusual fonts (*no marker wants to read an essay in something like this*).

2.2 Length

Writing a coherent piece of work to a specified length is a skill in itself. You should neither significantly exceed nor fall short of set word limits. Markers will often accept a deviation from the word limit of up to 10% but verify this with the staff involved before submitting your work. Word limits do not usually include lengthy quotations or the reference list but, as always, check with teaching staff or consult the task description for the work concerned to determine what is and what is not included in the word limit.

2.3 Proofreading

Before your final copy is submitted, check to ensure the accuracy of your spelling, quotations, and references, etc., down to the last detail. Ensure your grammar is correct and expression clear. Never submit an assignment without proofreading it carefully and correcting errors. It is a good idea to get someone else to read over your assignment and check for errors, at least once. It is often difficult to spot simple mistakes in a text that you have become very familiar with.

❖ *Don't rely on the spelling and grammar checking tools in word processors; while useful for filtering out some errors they are not a good substitute for proofreading, even less so for being able to spell and use correct grammar yourself.*

2.4 Submitting assignments

Each piece of written work should have instructions for how and where to submit it. When in doubt, consult the ECP.

Assignments must be submitted on time unless you have been granted an extension. Penalties usually apply for work submitted late without an extension, and these are detailed in each course's ECP. Make sure that you are aware of and understand these conditions.

❖ *ALWAYS keep a copy of the work you have submitted (especially hard-copy only submissions).*

3 Conventions of Academic Writing

This section covers a number of conventions adopted under Chicago style, including use of titles, names, foreign words, numbers, dates, quotations, etc. For additional information, please consult *CMOS* itself (in particular, part 2).

Some details here are additional to Chicago style and specific to the *School of Music Academic Writing Guide*, such as the use of musical examples and use of musical terms, signs, pitch and key designation, and so on.

3.1 Titles

Titles of books, articles, musical works and so on, require careful and consistent treatment. There are two main things to consider:

- capitalisation (i.e. which words need to begin with a capital letter); and
- the format of the title: *italic font*; regular font in "quotation marks"; or just regular font

3.1.1 Capitalisation

Capitalise the first and all main words in an English-language title and subtitle (if present), regardless of how these are formatted in the source.[1] Do not capitalise words such as articles ("a," "an," or "the"), prepositions, co-ordinating conjunctions, or the particle "to" in infinitives, unless they form the first word in a title or subtitle.

3.1.2 Titles requiring italics

Use *italics* for the title and subtitle of any large, self-contained work. These include:

- books and monographs;
- periodicals (journals, newspapers, magazines, but not individual articles within them);
- large-scale instrumental compositions that have a specific title (not those identified by genre, key and number, see 3.1.4 below);
- stage works (including operas and ballets);
- song cycles;
- films and videos;
- albums;
- radio and television series

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[1] There is an exception for foreign-language titles. In such cases, use the capitalisation conventions of the language concerned. French, for example, uses far fewer capitals in titles than does English. For more information, see *CMOS* 11 (Languages Other than English).

3.1.3 Titles requiring quotation marks

Use regular font in "quotation marks" for:

- titles of shorter works within larger works, including
    - chapters in books,
    - articles in periodicals or reference works,
    - newspaper articles,
    - individual songs in a cycle or album,
    - arias and ensembles from operas,
    - radio and television episodes;
- titles of unpublished works (e.g. papers read at conferences, lectures, theses, etc.);
- titles of small-scale, self-standing works (e.g. individual songs or short poems).

3.1.4 Titles requiring neither italics nor quotation marks

Some works have titles that do not use either italics or quotation marks but just use regular font. These include:

- instrumental compositions that are identified by genre, key, and/or number;
- religious texts;
- titles of a book series.

Where generic musical works include identification by opus number, or a similar device, use a comma to separate this information.

The abbreviations "op." (opus) and "no." (number) are not capitalised, but abbreviations derived from composer-specific work catalogues are—for example: "BWV" (Bach-Werke-Verzeichnis, for works by J.S. Bach), "K." (Köchel, for Mozart), "Hob." (Hoboken, for Haydn) and so on.

Examples:

Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Sulzer and Heinrich Christoph Koch	Book
Musical Quarterly	Journal
Ein Heldenleben, op. 40	Instrumental work not identified by genre (note the opus number is not italicised and could even be omitted).
Il barbiere di Siviglia	Opera
Swan Lake	Ballet
Amadeus	Film
The Importance of Being Ernest	Play
Abbey Road	Album
"Frühlingstraum" from *Winterreise*	Individual song in a song cycle
"The Age of the Renaissance: Ockeghem to Josquin"	Chapter in a book

"A Voice Unknown: Undercurrents in Mussorgsky's *Sunless*"	Article in a journal (note, however, the word *Sunless* is italicised because it is the title of a song cycle)
"Too Much Too Young"	Song
"Milhaud, Darius"	Entry in a reference work
Symphony no. 9 in D minor, op. 125	Instrumental work identified by genre, key and opus number
Nocturne in E-flat major, op. 9, no. 2	Instrumental work identified by genre, key and opus number
Sonata in E minor, Hob. XVI:34	Instrumental work identified by genre, key and composer-specific catalogue number
Models of Musical Analysis	Book series

When writing in your text, words designating generic sections of a work do not require italics, quotation marks, or capitalisation (unless they begin a sentence).

Examples:

act 2, scene 1 | chapter 5 | preface | third movement | appendix A | part 1

Of course, where these terms form an actual title, they are capitalised. E.g. the opening section of a book might have the title Preface; but if you are writing about it, you would refer to "the preface to *War and Peace.*"

3.1.5 Shortened titles

Titles of more than two or three words that you use frequently may be shortened. Always give the full title the first time you mention it, but then use a shortened form that is commonly used or easy to identify. Leave out any articles ("a," "an," "the") that begin the title.

Examples:

Full title	Shortened title
Symphony no. 3 in E-flat major, op. 55 (*Eroica*)	Third Symphony or *Eroica* Symphony
Le nozze di Figaro	*Figaro*
Sgt. Pepper's Lonely Hearts Club Band	*Sgt. Pepper's*
"The Last Rose of Summer"	"Last Rose"
Also sprach Zarathustra, Op. 30	*Zarathustra*

3.2 Names

Give the names of persons in full the first time you write them (e.g. Louis Moreau Gottschalk) then use an appropriately shortened version for all subsequent references. Usually this will be the surname (e.g. Gottschalk), but there are exceptions (see below).

It is also conventional to provide a person's dates (when known) after you first introduce them in your text. If you only have an approximate date, use "ca." (short for *circa*, meaning about). If you only know the birth date or the person is still living, use "b." (born). If you only know the date of death, use "d." (died). In doubtful cases, a question mark can be used.

Examples:

Benjamin Britten (1913–1976)
Guillaume de Marchaut (ca. 1300–1377)
John Adams (b. 1947)
Walther von der Vogelweide (?ca. 1170–?ca. 1230)
Pythagoras (d. ca. 500 BCE)

Take care where more than one well-known person shares the family name (J. S. Bach, C. P. E. Bach, H. C. Bach, Johann Strauss I, Johann Strauss II, etc.). The need to distinguish will depend on the context of your work and your audience.

Older names and names of monarchs often reduce to a first name and the rules vary widely for shortening many foreign names. Refer to published sources to see how individual cases are handled.

Here are just a few music-specific examples where the shortened name form varies from the norm:

Full name	Shortened name
Ralph Vaughan Williams	Vaughan Williams
Josquin des Prez	Josquin
Lorenzo de' Medici	Lorenzo
Manuel de Falla	Falla
Victoria de los Angeles	los Angeles
Hildegard of Bingen	Hildegard

In some contexts, particularly discussions of contemporary and popular music, convention requires you to use the standard stage names of people rather than their actual names (when these are different, or perhaps only the first name is used). For the first reference, you can provide information about their original names along with dates.

Examples:

Muddy Waters (McKinley Morganfield, 1913–1983)

Lady Gaga (Stefani Joanne Angelina Germanotta, b. 1986)

Björk (Björk Guðmundsdóttir, b. 1965)

3.3 Languages other than English

Non-English words are used frequently in writing about music. Take great care with regard to accurate spelling, use of accents and other diacritical marks, and plural forms.

It is standard practice to italicise foreign words that are not frequently used in the context of your writing. This is particularly so when you use such words only once or twice. If you use a non-English term frequently, however, you might choose to italicise it only the first time it appears and set it in regular font thereafter.

Non-English words that are not usually italicised include proper nouns (personal names, names of places and institutions, etc.) and terms of foreign origin that have entered English (e.g. concerto) or which are particularly familiar to readers in a given context. In music writing, this latter group would include words such as:

adagio | basso continuo | opera seria | viola da gamba | Heldentenor | mélodie | Lied

An exception to this rule applies to Italian terms for dynamics (*forte*, *pianissimo*, etc., see section 3.8.5).

For cities and other place names that have a familiar English version, use that instead of the original language version—e.g. Munich (not München), Moscow (not Moskva).

For words that use other alphabets or characters (Russian, Hebrew, Arabic, Chinese, etc.) it is recommended to use a standard form of transliteration into Roman script.[2]

3.4 Numbers

Numbers in written texts always seem to present writers with problems. Consistency is the key, whatever you do. Here are some simple guidelines:

- Write out in words numbers between zero and one hundred, as well as round multiples of these numbers.
- Use Arabic numerals for all other numbers.
- Hyphenate numbers from twenty-one to ninety-nine, but leave higher numbers open (e.g. three hundred). The same rules apply to ordinals (e.g. twenty-third, three hundredth).

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[2] Consult *CMOS* 11.71ff. for more detail and resources.

- Do not superscript ordinal suffixes used with Arabic numerals (e.g. use 6th, not 6th).[3]
- Never begin a sentence with an Arabic numeral; always write it out in full, no matter how large.

Examples:

over six hundred songs | fewer than five pieces | in two thousand years | the twenty-third sonata

around seventy-two operas | 315 bars long | 247 musicians in total | exactly 1,327 performances

less than one half of the orchestra | two and a half measures into the movement

the third movement of Beethoven's Fifth Symphony | its 122nd year of operation

For a range of numbers, separate the first and last numbers by an en dash[4] (or a hyphen) without any spaces (e.g. 6–11, 23–56, 89–103, etc.). In three-digit numbers, if the first digit remains the same, just use the last two digits of the final number to express a range (e.g. 254–67, not 254–267). However, for a range of years, which are usually four-digit numbers, write the start and end number out in full (e.g. 1613–1688, not 1613–88; 342–367CE, not 342–67CE).

For Roman numerals use:

- lower case when referring to the preliminary pages of a book;
- uppercase Roman numerals when they are used with the names of people.

Examples:

p. xix | pp. iv–xvi | Louis XIV | Johann Strauss II

3.5 Dates

Centuries and decades are written without capitals (e.g. the seventeenth century, nineteenth-century music, the sixties). They may be given as numerals in full (e.g. 1600s, music of the 1800s, the 1960s); however, apostrophised and abbreviated forms (e.g. 1900's, the '50s, etc.) are not used (in the last case, write out in full—"the fifties").

Use CE (of the common era) and BCE (before the common era) rather than AD (*anno Domini*, "in the year of the Lord") and BC (before Christ). Follow the year with a space before these abbreviations (e.g. 986 CE) and only use if clarification is needed.

For specific dates the standard form is: day month year, using an Arabic numeral for the day, and the month written out in full—e.g. 21 March 1685.[5] In citations and references, abbreviate names of months longer than four letters—e.g. 26 Feb. 1968.

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[3] If your word processor "autoformats" these (e.g. turns "3rd" into "3rd") turn this feature off.
[4] To create an en dash: in Windows, type CTRL + minus (on the keyboard, with number lock on); in Mac, type option + minus.
[5] This is a departure from Chicago style in favour of British and Australian conventions.

3.6 Quotations

Use quotations sparingly. Use them only when they support your argument and avoid lengthy quotations. Over reliance on quotations can lead to the impression that you are not able to say much in your own words. When you do quote another writer's words, they must be reproduced exactly in all matters of spelling and punctuation.

Use of quotation is a complex area and more information is to be found in the *CMOS* 13 (Quotations and Dialogue).

3.6.1 Short (run-in) quotations

If the passage you want to quote is three lines or fewer, incorporate it into your text and enclose it within quotation marks. These short quotations are called *run-in quotations*. They are always enclosed in double quotations marks.

> In June 1960 Shostakovich suffered what the author describes as an "emotional breakdown" brought about by pressures put upon him to accept an invitation to join the Communist Party (Fay 2000, 216)

While accuracy is of prime importance, it is also necessary that the run-in quotation works in the context of your own text. Some small adjustments came be made, often to the beginning and end of the quoted text, to achieve this. Usually this relates to changing capitalisation at the start and punctuation at the end.

For example, consider more of the material used above quoted in a different context. The original text reads:

> In late June 1960 Shostakovich found himself in Leningrad, where he suffered an emotional breakdown. What brought it on was the prospect of an imminent convocation in Moscow to set in motion his initiation as a Party member.

When recast below, note the removal of the full stop after "breakdown," the lower case "w" for "what" and the removal of the final full stop (following "member") to after the parenthetical reference.

> Fay next turns her attention to the "emotional breakdown" Shostakovich experienced near the end of June 1960. She claims that "what brought it on was the prospect of an imminent convocation in Moscow to set in motion his initiation as a Party member" (2000, 216).

For run-in quotations of non-prose text, such as poems, song lyrics, etc., separate each line by a slash (/) with a space on either side of it.

> In his hyper cynical song "Everybody knows," Cohen gave a brief, ironic nod to the nineteenth-century American balladeer Stephen Foster: "Everybody knows the deal is rotten / Old Black Joe's still pickin' cotton / For your ribbons and bows / And everybody knows."

3.6.2 Quotation within a quotation

If the quoted passage itself includes material that appears in quotation marks, then this quotation-within-a-quotation material is placed in single quotation marks, regardless of what style of quotation marks were used in the original (see the word "atonal" in the example below).

> Dahlhaus reminds us that "Schoenberg found the word 'atonal' offensive" (1988, 120) and notes that there was most likely a provocative intent amongst those who used the term.

3.6.3 Use of quotation marks for purposes other than quotation

Sometimes you will want to use quotation marks to set off a word of phrase for emphasis or to show that the word is used ironically (often called "scare quotes"). In such cases, still use double quotation marks; Chicago does not use different types of quotation marks to distinguish between actual quotation and other uses. Bear in mind that good writing keeps this kind of usage to a minimum:

> Use of "scare quotes" is not encouraged; in general, avoid it.

3.6.4 Longer (block) quotations

Quotations of four lines or more are set off from the main body of text. These are sometimes known as *block quotations*.

You should set these apart from the main body of text by leaving a full line space above and below the block quotation, indenting the left margin of the quotation by a single tab space, and using single line spacing for the quoted material (see the example below).

Do not use quotation marks to enclose the quoted material. When followed by a parenthetical citation, terminating punctuation now *precedes* the citation.

For parts of the block quotation that themselves are in quotation marks, use single quotation marks (irrespective of the original), as if the block quotation was in double quotation marks (see the phrase "Boris Godunov" in the example below).

Block quotations should not be set in a different font size or type face.

> Hence, too, the dilemma of whether it is more accurate to speak of the enduring popularity of Chaliapin's singing or of Musorgsky's music in *Boris Godunov* during the 1920s. The belief of the *Daily Telegraph's* reviewer evidently tended toward the former:
>
>> We are little likely to see or hear stage performances of 'Boris Godunov' when the great Chaliapine definitely retires from showing us his wonderful idea of the title-rôle. From the first performance some sixteen years ago at Drury-lane until now, there has been but one Boris. (13 June 1929)
>
> Subsequent performances of the opera in the 1930s without the Russian bass, in disproving this contention, clearly indicate that Musorgsky's opera was itself popular with the public as a work in its own right, not just as a star vehicle.

3.6.5 Modifications to quotations (omitted and added material)

When you omit any material (from a single word to several sentences) from a quotation, show that an omission has occurred by the use of an ellipsis—a symbol of three dots (…) or four (….).

- Use three dots (…) for omission of words or phrases within a single sentence.
- Use four dots (….) where the omission includes the end of the sentence or where more than a sentence is omitted (i.e. a full stop plus the ellipsis).
- Sometimes, depending on the context the quoted material, some other punctuation might replace the first or last dot of a four-dot ellipsis: (?...) or (…;), etc.

Do not precede or follow an ellipsis with a space and do not use one at the start or the end of a quotation. Ellipses are not put in square brackets.

When you add material to a quotation, include this in square brackets. In general, there are only a few occasions where you would want to do this. These include:

- a slight reworking of the of the original, so that a run-in quotation flows grammatically within your text (without changing the basic meaning);
- showing that an apparent error is not of your making but occurs in the original source, through the use of *sic*, meaning "thus."

> John Runciman' evaluation of *Prince Igor* for the *Saturday* Review was reiterated by Midgely:
>
>> The national spirit working within [Borodin's] own spirit overwhelms everything else.…In 'Prince Igor' with its choruses,…its sensuous songs, its dances, and its resplendent orchestration, we have one of the half-dozen masterpieces of the would [*sic*, read: world]. It is far away from all we think of in…the word opera….*It will sweep all before it*. (qtd. in Midgely 1914, 26, emphasis added)

3.6.6 Indirect quotations

It is always best to quote directly from the original source. Sometimes, however, this is not possible. For instance, you might find a useful phrase or passage quoted in another author's work, but find that the original source is out of print, or was never published (e.g. it comes from an unpublished letter, or manuscript). In such cases, you must show that the quotation was sourced indirectly, by using the abbreviation "qtd. in" (quoted in) followed by the citation for the source in which you found the material.

> In 1862, Brahms prepared to visit Vienna for the first time. Doubtless enchanted by the prospect of finally seeing the city of Haydn, Mozart and Beethoven for himself, he described his feelings in a letter to his long-time friend, Albert Dietrich: "I am looking forward to it like a child" (qtd. in Macdonald 2001, 125).

While the case above is straightforward, sometimes the nature of the content makes the process of acknowledging an indirect quotation particularly important. For example, statements that are politically controversial or taken out of context need particular care:

> The vulnerability of black rappers to misrepresentation by the media was never better exemplified than by the extraction of Sister Souljah's infamous phrase ("why not have a week and kill white people") from the full context of Mill's interview:
>
>> I mean, if black people kill black people everyday, why not have a week and kill white people? You understand what I'm saying? In other words, white people, this government and that mayor were well aware of the fact that black people were dying everyday in Los Angeles under gang violence.[1]
>
> —————————————
>
> 1. Qtd. in Barry Shank, "Fears of the White Unconscious: Music, Race and Identification in the Censorship of 'Cop Killer,'" *Radical History Review* 66 (1996): 129, https://doi-org.ezproxy.library.uq.edu.au/10.1215/01636545-1996-66-124.

In the example above, the writer has not sourced the quotation directly from the interview with Sister Souljah (conducted by Mill), but has instead relied on the author Shank's quoting from Mill's interview. It is important to show all steps in the sourcing of information so that readers can be aware of the potential for any alteration (intentional or otherwise) or misrepresentation.

3.6.7 Quoting out of context

When you alter a quotation, it is important that you do not alter the basic meaning of the author's original words. Consider the following passage, from a p. 381 of a book on Viennese classical music by Charles Rosen:

> The question of Beethoven's position as a "classical" or "Romantic" composer is generally ill defined, additionally complicated by the fact that Haydn and Mozart in the early nineteenth century were called "Romantic" composers as often as anything else.

Now consider the way which parts of this passage are selectively used here:

> "The question of Beethoven's position," according to Rosen, is "complicated by the fact that Haydn and Mozart…were…'Romantic' composers" (1997, 381).

This clearly distorts, quite a lot, the author's original meaning. Such practices are highly contentious and should never be used to "prove" a point. Even where you have condensed a quotation for the innocent purpose of saving space, you must ensure that you have not mistakenly misled the reader.

3.7 Musical examples

The use of short examples of music to help illustrate a point is quite common in undergraduate music assignments and is standard in larger-scale, postgraduate work. You should feel encouraged to use an example if it genuinely helps your argument, but avoid using examples just for the sake of it or where simple referring the reader to relevant parts of the score is sufficient (as in "see bars 16–24").

3.7.1 Setting musical examples

It is best practice to prepare your own copy of the music you wish to use for an example, rather than photocopying or scanning from a published score (or cutting and pasting from an online source, such as IMSLP). There are several reasons for this:

- You have exact control of the beginning and ending of the example, rather than perhaps having extra bars at the beginning of the end of your example because the systems in the published score do not match the passage you want to use exactly.
- In the case of public-domain music, it avoids some concerns regarding copyright held by the publisher or editor of the music (see the next section).
- All the examples in your assignment have a consistent typographical appearance.
- You can annotate the example in a more professional looking manner.

The most satisfactory way to produce musical examples is by using notation software (e.g. Finale, Sibelius, MuseScore, etc.). These have the capacity to select and export graphics files (tiff, png, jpg etc.), which you can then import into your document as a picture.

It is also acceptable, provided you can do it neatly, to handwrite examples, scan them and insert them into your document. Whichever method you use, please remember that there

are standard conventions in setting music notation (beyond the scope of this document) that you need to follow.[6]

One example of really poor practice (which is unfortunately becoming more and more common in the age of smart phones) is inserting badly taken pictures of scores using a phone camera, as in something like this:

This just shows a lack of care and attention. This image is out of focus, badly lit, shot from an angle giving it a keystone effect; a bit of the next bar (presumably not meant to be included) is peaking in at the top right of the frame, and the score has pencilled-in markings that have not be removed.

❖ ***If you are going to copy from a printed score, ALWAYS use a proper scanner.***

3.7.2 Captions and placement

All examples require a caption *below* the example. Begin the caption with the abbreviation "Ex." and the number (in Arabic numerals) of the example, followed by a full stop. This is followed by a full description of the example, including composer, title, movement or section, range of bars quoted, and so on, with each element separated by a comma.[7]

To place the example in the text align it left with the same margin as the body text. Leave one empty line space between the body text and the top of the example as well as one empty line space below the caption. The example must be placed as near as is practically possible to its discussion in the text, but never before it. The text should provide a clear reference to the example (e.g. "see Ex. 2").

The sample below shows how musical examples should be incorporated into a text:

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[6] A useful resource on these conventions is Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation* (London: Faber, 2011). Also useful is George Heussenstamm, *The Norton Manual of Music Notation* (New York: Norton, 1987); it pre-dates the widespread use of music notation software, but the principles of notation explained in it remain largely valid for music set using a computer.

[7] The School of Music deviates from Chicago here and uses the British terminology "bar" or "bars" instead of "measure" or "measures" (common in American texts), abbreviated "m." and "mm." Due to the brevity of the British terms, they are not usually abbreviated. You may use "m." and "mm." if you prefer; just be consistent either way.

The spelling of chromatic scales in tonal common practice follows a range of specific tendencies depending on the local harmonic context. For instance, while the pitch class a tritone from the tonic is usually notated as the raised fourth degree, in certain instances, the context demands a flattened fifth. This can be seen in the closing bars of Chopin's Étude op. 10, no. 2 (see Ex. 3.1), which elaborate a post-cadential, auxiliary ^4 over a tonic pedal.

Ex. 3.1. Chopin, Étude in A minor, op. 10, no. 2, bars 47–49.

Note that the chromatic spelling here favours ♭$\hat{5}$ (E♭) in preference to ♯$\hat{4}$ (D♯) in this strongly plagal harmonic environment. Comparison with the spelling of the chromatic scale in the opening of the same work (Ex. 3.2) reveals that this is a conscious choice on Chopin's part.

Ex. 3.2. Chopin, Étude in A minor, op. 10, no. 2, bars 1–4.

Throughout this passage, the pitch class in question (pc 3) finds the more familiar ♯$\hat{4}$ notation. The fact that pc 3 remains spelt as D♯ in these bars, regardless of direction, further supports conclusions about Chopin's awareness of his usage.

3.7.3 Musical examples and copyright

If you are using music examples, it is worth remembering that in some cases, copyright may apply. The issue of copyright is far too complex to go into detail here; if you are concerned about your use of examples, then seek comprehensive and legally based information on the topic.[8] It is worth understanding how different individuals or organisations may hold copyright over the same "music":

- A composer has rights over the actual composition, as in the organisation of the sounds that they imagined and finalised in the act of composition.
- A publisher of the composer's music will have certain rights over their specific edition of that composer's music. This can be in terms of musical type setting, graphical elements, fonts, layout, and other such things.
- An editor of a piece of music will also have rights in terms of their editorial contribution. This is particularly important in relation to scholarly and critical editions.
- Additionally, while not so significant in the case of written assignments, performers and recording companies have rights over their particular performances and recordings of the composer's composition.

Other useful concepts to keep in mind are "public domain," "fair dealing," and "substantial portion."

- Public domain: Copyright is not indefinite. In different domains, rights expire a certain time after the creator's death. (In Australia this used to be 50 years; since 2005 it has been 70 years.) Therefore, for a composer such as Bach, his music is not subject to copyright. For Stravinsky, however, who died in 1971, copyright still pertains (until 2041). Also, this concept is applied simply to "the music." It does not relate to recent editions, for example, of Bach's music. This is why, while you are free to use music in the public domain without any concern, you might not necessarily be free to photographically reproduce a particular edition of that music.
- Fair dealing: Under the copyright act (1968), there is an exemption for infringements of copyright where the copy is used "for the purpose of research or study." Exactly what this means is not fully set out, but it would seem safe to assume that placing a short example in an undergraduate essay would probably fit within this concept, and it may well extend to the use of this kind of material in theses.
- Substantial portion: The copyright act also states that to make an infringement of copyright, you have to reproduce a "substantial portion" of the original work. This is a grey area and open to legal interpretation.

The bottom line is that for a small-scale, unpublished piece of writing, from which you do not stand to profit directly, and which has a small audience (typically the course-coordinator, lecturer or tutor), you probably do not need to get too concerned about copyright. For larger work, such as a PhD thesis, you are probably still on fairly safe ground, but it is advisable to seek permission from the publisher should you wish to reproduce musical excerpts in your

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[8] The information in this section is based on chapter eight in Shane Simpson, *Music Business*, 3rd. ed. (London: Omnibus Press, 2006).

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work for purposes of exemplification, especially as most postgraduate theses now go directly into open access once they have passed examination.

3.8 Music-specific terminology and characters

Terminology referring to pitch, tonality (key), register, chord function, dynamics, and so on, has specific requirements, some of which are set out in this section.[9]

3.8.1 Music characters, fonts and word processing

A unique problem in writing about music relates to *musical characters* and *fonts*. If you require special music characters (e.g. accidentals, figured-bass symbols, note values, etc.) to appear in your document, you will need a font that will handle such characters. Unfortunately, the fonts packaged with music notation software, such as Finale or Sibelius, do not work properly with the line spacing in word-processing documents—they create excessively tall spacing. To overcome this problem, you need to download a specialised music font for word processing; a number of these are readily available either free of charge or for a minimal cost. Here are a few suggestions:

- Shpfltnat medium is a simple, free font that has been around for a long time, it is useful for accidentals (♯s, ♭s, ♮s, etc.) as well as a number of other basic music symbols. Google "shpfltnat" to find it.
- Matthew Hindson's website provides access to range of free music fonts: http://hindson.com.au/info/free/free-fonts-available-for-download/

All of the above, and the many other fonts available, have strengths and weaknesses and sometimes you will need more than one to cope with different requirements.

While special fonts are useful and elegant, there are some simple compromises possible using standard character sets. Special fonts may only be needed if your work will make frequent use of music characters. Ultimately, the nature of your work will determine whether you need one or not. In many of the examples below, the standard compromise approach is given alongside the special font version.

3.8.2 Pitch and pitch-class names

Use capital letters for all letter-name designations of pitch class,[10] keys, tonic scale degrees, finals of modes, triads identified by root, and so on. Do not use italics. For

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[9] Much of the discussion in this section is based on chapter 1 of D. Kern Holoman, *Writing About Music: A Style Sheet*, 3rd ed. (Berkeley: University of California Press, 2014).

[10] Pitch class means a designation of a note regardless of its specific register, e.g. "D" in general as opposed, say, to "the D above middle C." Register-specific pitch nomenclature is handled below, under 3.8.3.

chromatic inflections of these letter names (sharp, flat, natural, double sharp and double flat) the common practice is to write these terms out: "B flat" or "B-flat minor," etc.

The plural form of pitch names does not take an apostrophe (e.g. "high Cs," not "C's").

If your work frequently refers to chromatically inflected pitch classes (e.g. in analytical discussions), it becomes unworkable and cluttered to write the terms out in full all the time. In such cases, it is best to use the actual musical symbols (♯, ♭, ♮, 𝄪, ♭♭) as suffixes to the letter names. It is best to use a music font for these; if you don't have one, it is marginally acceptable to substitute look-alike standard characters (#, b, x, and bb). Examples:

> D flat, D♭ (or Db) | A natural, A♮ or just A | F double sharp, F𝄪 (or Fx, but not F♯♯ nor F##)

The natural sign (♮), of course, does not have a ready equivalent in standard character sets. If the context is unambiguous, just write the letter name without any inflection. If it is important to clarify that a given note in your discussion *is* natural, then write it out in full. For example:

> The opening major third of Beethoven's Fifth Symphony, G–Eb, is tonally ambivalent.
>
> *but*
>
> In German pitch nomenclature, the letter "B" stands for Bb while "H" stands for B natural.

When referring to keys, modes, chords, and so on (as opposed just to individual pitches), the inflections should always be written out in full. Differentiate between mode (major and minor) by writing these terms out, not through the use of upper and lower case.[11] If pitch class and key/chord quality form a compound adjective, connect them with a hyphen.[12]

> the key of G major | the G-major triad
>
> B minor (but *not* b minor, *nor* b)
>
> C-sharp minor (but *not* C# minor, *nor* C♯ minor, *nor* c♯, etc.)
>
> Symphony in A major | A-major Symphony
>
> Symphony in E-flat major (but *not* Symphony in E♭ major, *nor* E♭-major Symphony, etc.)

For a series of pitch or pitch-class names, separate elements with an en dash (or hyphen) and no space.

> F♯–A–C–E♭ or F#-A-C-Eb

---

[11] This is different to the conventions of Roman-numeral analysis, as often found below a score, where case is used to distinguish mode (D for D major; d for D minor, etc.)

[12] Avoid using the adjectival form to nominate a work. E.g. "Mozart's Piano Sonata in B-flat major" is better than "Mozart's B-flat-major Piano Sonata."

Solmization syllables are usually given in lower-case italics. For a series of solmization syllables, separate each element with an en dash (or hyphen).

do–mi–fa–so

Scale-degree numbers should be set with a caret (^) above an Arabic numeral. For a series of scale-degree numbers, separate each element with an en dash (or hyphen). If you do not have a special music font for these characters, simply place the caret (shift-6) *after* the numeral.

$\hat{8}$ or 8^ | $\hat{3}$–$\hat{2}$–$\hat{1}$ or 3^-2^-1^

3.8.3 Octaves and register-specific notation

Sometimes you need to identify pitch by specific register (e.g. in technical or analytical discussions). There is a bewildering range of systems available to do this, but the most common and increasingly standard one is Scientific Pitch Notation, which uses a subscript numeral after the pitch name to indicate the octave.

In Scientific Pitch Notation, "middle C" begins the fourth octave and is designated "C_4." Note that the octave changes at C, not A. For instance, a diatonic tetrachord descending from middle C would be denoted: C_4–B_3–A_3–G_3.

The octave ranges in this system are set out below:

For reference, A_0 is the lowest note on the piano, C_8 is the highest. C_0 at concert pitch (A440) has a frequency of 16.352 Hz; 20 Hz is about the lower limit of typical human pitch perception.

3.8.4 Chord and figured-bass nomenclature

Chord and figured-bass symbols present particular difficulties when used in text. Depending on the approach taken, Roman numerals standing for triads according to the scale degree of the root will either take uppercase in all instances or, if chord quality is important to the discussion, take uppercase for major quality and lowercase for minor, with further symbols (typically ° for diminished and $^+$ for augmented) as required. For chord progressions, use an en dash (or hyphen) to separate each element in the series.

> I–IV–V–I
>
> i–ii°–III$^+$–V, etc.

Further problems arise when figures are introduced to denote inversion, especially where two or more figures are required. Where a single figure is used or attached to a Roman numeral, the superscript format is adequate (e.g. V^7, ii^6, etc.).

When two or more figures are required, more creative (and time consuming) solutions are needed. This is because the vertical alignment of numbers in a single line of text is beyond the standard capacity of regular fonts. To get the correct stacking of numerals, you need a special music font.

If you do not have a special font to handle these, the next best option is to use slashes to separate the figures, in descending order. A third solution, and the least satisfactory one, is to play around with the superscript and subscript functions of your word processor and accept the fact that the vertical alignment will be imperfect. The following shows three ways of writing the dominant triad in second inversion in order of preference:

> V$^6_4$ [using a special font]
>
> V$^{6/4}$ [using superscript numerals and /]
>
> V$^6{}_4$ [using superscript and subscript]

More complex issues relating to figured-bass symbols and their combination with Roman-numeral nomenclature will require more complex solutions, beyond the scope of this document.

Chord nomenclature for Jazz and popular styles is less problematic because it does not usually entail any vertical alignment of characters.

> B♭^{7} | Em^7 | E♭^{6}/B♭ | C♯^{sus4}, etc.

Take care with superscripts, because using them incorrectly (or not using them) can lead to confusion. For example, the following symbols refer to different chords:

> A♭^{7} | A$^{♭7}$

3.8.5 Tempo, dynamics, and other markings

Tempo markings are usually just given in regular type. If used descriptively, they need not be capitalised (unless beginning a sentence). If the tempo designation in your text serves as a movement title, the first word of the tempo designation is capitalised (but not the others, see the second example below).

> The performance finished at a brisk allegro.
>
> The second subject of the Allegro con brio of Beethoven's Sonata in C major, op. 2, no. 3,
>
> begins in the dominant minor.

Dynamics referred to in your text are usually italicised. It is preferable to write the terms out in full where possible. If not, you may use the standard abbreviations in italic typeface or music font characters (see the final term below).

> The movement commenced at a hushed *pianissimo*, building quickly to a rounded *forte* for
>
> the appearance of the main theme. The final climax was delivered at a blaring *ffff*.

Time signatures can usually be written descriptively (e.g. "compound duple," "simple triple meter," etc.). In some circumstances, however, it may be desirable to give the actual symbol. Where this consists of a pair of numbers aligned vertically, you may use a slash to separate the upper numeral from the lower one if you do not have a suitable music font. Below are some music-font characters and their standard-character equivalents:

> $\mathbf{C}$ or C | $\frac{12}{8}$ or 12/8 | $\frac{3}{4}$ or 3/4

If you word processor automatically changes some numerals into fractions, turn this feature off. For example, simple duple should be represented as "2/4" (not "$^2/_4$" or $\frac{2}{4}$).

4 Source Citations: Overview

Source citations are the means by which you identify the sources of the words, information, opinions and ideas of others that you quote, paraphrase, synthesise, or otherwise draw upon, in your work.

Complete, accurate and consistent citation of sources is a fundamental and indispensable skill in good academic writing and should be cultivated from the day you commence tertiary studies, if not before.

The reasons we all, as academic writers, provide source citations include:

- fulfilling an ethical obligation to the person who wrote, edited, translated, compiled, etc., any material that you used;
- enabling your reader to verify the accuracy of the information you provide and check that it has been used fairly and not misleadingly or out of context;
- enabling your reader to read around the original material for further information and context; and
- enabling you, the writer, to separate your own writing, opinion and ideas clearly from those of someone else.

4.1 Chicago source-citation style: two systems

Chicago style offers two systems of source citation, both of which are covered in this guide:

- Author-date system: parenthetical citations in the text which link to a reference list
- Notes and bibliography system: citations in footnotes (or endnotes) and a bibliography

4.1.1 Author-date system: basic format

In the author-date system, a source citation is shown in parentheses in proximity to the material cited (quotation, paraphrase, idea, opinion, etc.). For example:

> One position holds that our present-day historical view of late eighteenth-century musical style would have perplexed its practitioners, who wrought their creations in the immediate shadow of a period of bizarre experimentation (the Baroque) having little or no obviously singular stylistic direction (Rosen 1997, 57).

The parenthetical reference provides the author's name and date of publication, which allows the reader to find the complete source details in the reference list at the end of the document.

> Rosen, Charles. 1997. *The Classical Style: Haydn, Mozart, Beethoven*. Expanded ed. New York: Norton.

Note that the parenthetical reference also provides a specific *location* (page 57 in the example above); this enables the reader to find the cited material in the original source.

4.1.2 Notes and bibliography system: basic format

In the notes and bibliography system, a superscript note reference number is provided in the text:

> One position holds that our present-day historical grasp of late eighteenth-century musical style would have perplexed its practitioners, who wrought their creations in the immediate shadow of a period of bizarre experimentation (the Baroque) having little or no obviously singular stylistic direction.[1]

This number directs the reader to a note at the bottom of the page (footnote) or at the end of the document (endnote), providing either a full or short reference. The full-form note is used when the source is cited for the first time in your document; the short-form note is used for all subsequent citations of that same source.

Full (first) reference:

> 1. Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, expanded ed. (New York: Norton, 1997), 381.

Short (subsequent) reference:

> 1. Rosen, *Classical Style*, 381.

The bibliographic reference will take the following form:

> Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. Expanded ed. New York: Norton, 1997.

4.1.3 Variations in notes and bibliography

In the notes and bibliography system there are some variations:

1. Short-form notes only with bibliography
2. Long-form notes for first reference and short-form for subsequent references with bibliography
3. Long-form notes for first reference and short-form for subsequent references without bibliography

4.1.4 What system do I use?

The author-date system is preferred for writing in fields related to the social sciences (in music this will include music education, music psychology, etc.) This system has the other advantage of not being too dissimilar to APA style.

The notes and bibliography system is preferred by writers in the humanities-related fields (for music this typically includes musicology, composition and artistic practice as research). Although more complex, it is also more flexible and avoids some of the in-text clutter of parenthetical referencing.

For writers using the notes and bibliography system who are preparing shorter, undergraduate assessment pieces, the *short-form notes only with bibliography* (i.e. option 1 in 4.1.3, above) is *strongly recommended* over the other two.

4.2 What to cite

Provide citations that accurately identify the source for *all* information you have used in the preparation of your work. This includes things such as:

- direct quotations of text or speech by another person or organisation;
- paraphrase (recasting the words and ideas of another person in your own words);
- references to facts or information other than common knowledge;
- ideas and opinions that are the original thought of another person;
- specific findings or discoveries made by another person;
- another person's interpretation or analysis (e.g. of the meaning or structure of a piece of music).

- ❖ *In general, if you have relied on <u>any</u> source for <u>any</u> type of information <u>anywhere</u> in your assignment then you have an ethical, scholarly responsibility to provide your reader with accurate and precise information about that source.*

There are a few exceptions. You do not need to provide citations for things such as:

- common knowledge (e.g. "Beethoven lived virtually all of his adult life in Vienna");
- undisputed dates (e.g. "the Armistice was signed on 11 November 1918");
- proverbs and other familiar quotations (e.g. "a stich in time saves nine", or "abandon hope ye who enter").

4.3 Plagiarism

Citing your sources is not only convenient to your readers, but an ethical necessity. Failure to provide accurate citations and references for all your sources is *plagiarism*. Plagiarism is a problem not only in academic work, but can also be found in area as such as politics, the law, the media, music and arts, and so on.

There are all sorts of reasons why people are tempted to plagiarise: they might be in a hurry, with a looming deadline; they might have trouble expressing certain ideas in their own terms; they might not appreciate the full ethical implications of plagiarism; they might be lazy.

It is ultimately unimportant why someone chooses to plagiarise. The fact remains:

> **Plagiarism is a short cut that undermines not just the integrity of the individual who commits the plagiarism, but also the integrity of the colleagues and institutions associated with that individual.**

Acts of plagiarism threaten the openness and transparency of communication, advancement and debate that lie at the core of intellectual life. Even small acts of plagiarism stand in the way of intellectual growth and development—for the individual and the community, alike.

The University of Queensland provides substantial academic penalties for plagiarism. Details of the University's policy on plagiarism may be found in section 3.60.04, Student Integrity and Misconduct, of its online *Policies and Procedures Library (PPL):* http://ppl.app.uq.edu.au/content/3.60.04-student-integrity-and-misconduct.

Plagiarism is defined there as

> the act of misrepresenting as one's own original work the ideas, interpretations, words or creative works of another either intentionally or unintentionally. These include published and unpublished documents, designs, music, sounds, images, photographs, computer codes and ideas gained through working in a group. These ideas, interpretations, words or works may be found in print and/or electronic media.

Examples of actions constituting plagiarism include:

- direct copying of paragraphs, sentences, a single sentence or significant parts of a sentence;
- direct copying of paragraphs, sentences, a single sentence or significant parts of a sentence with an end reference but without quotation marks around the copied text;
- copying ideas, concepts, research results, computer codes, statistical tables, designs, images, sounds or text or any combination of these;
- paraphrasing, summarising or simply rearranging another person's words, ideas, etc. without changing the basic structure and/or meaning of the text;
- offering an idea or interpretation that is not one's own without identifying whose idea or interpretation it is;
- a "cut and paste" of statements from multiple sources;
- presenting as independent, work done in collaboration with others;
- copying or adapting another student's original work into a submitted assessment item.

All UQ students are required to complete the University's online Academic Integrity Modules. For students commencing from 2021 onward, completion of Part A is required

before the financial census date in their first semester and completion of Part B is required by the end of week 13 of their first semester. Non completion will result in withholding grades and blacking enrolment in further semesters until rectified.

The modules can be accessed via https://web.library.uq.edu.au/library-services/it/learnuq-blackboard-help/academic-integrity-modules.

❖ *Please note the following:*

1. *Even if you commit plagiarism <u>unintentionally</u>, it remains unacceptable practice and, if detected, will still result in proceedings in relation to misconduct being initiated.*

2. *Signing the Coversheet that must accompany all material submitted for assessment (see 2.3) is a <u>declaration</u> that you have undertaken the Academic Integrity Online Tutorial, that you understand the University's rules and policies relevant to academic integrity, that you have submitted only your own work and not someone else's, and that you have properly cited and referenced the work of others used in the preparation of your work.*

❖ **Plagiarism can be avoided simply by carefully citing and referencing your sources in a complete and consistent manner.**

4.4 Citing sources of information and ideas accurately

It is important to place citations in your text in such a way that makes clear what material is related to the citation and also to avoid disrupting the flow of your writing. In most cases, try to place citations (either parenthetical or notes) in proximity to punctuation. Parenthetical references generally precede punctuation,[13] note numbers generally follow it.

4.4.1 Author's name not in the text

For quoted or paraphrased material, the most logical place is to insert the citation immediately after the material. Note that in the author-date system the citation precedes the final punctuation mark.

> Schoenberg always maintained that his works followed "an inexorable logic, whose aim was evolutionary rather than disruptive" (Butler 1994, 47).
>
> References
> Butler, Christopher. 1994. *Early Modernism: Literature, Music and Painting in Europe 1900–1916.* Oxford: Oxford University Press.

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[13] Except at the end of block quotations, see 3.6.3.

In the notes and bibliography system, the placement of the citation reference number should be determined the same way as for a parenthetical citation. Note, however, that the punctuation is now placed inside the closing quotation mark and the reference number outside it.

> Schoenberg always maintained that his works followed "an inexorable logic, whose aim was evolutionary rather than disruptive."[1]
>
> _____
>   1. Butler, *Early Modernism*, 47.

4.4.2 Author's name included in the text.

If the author's name already appears in your text, then it can be omitted from the parenthetical reference in the author-date system.

The citation can follow the quotation (as usual).

> Butler points out that Schoenberg's own position on his works boiled down to his affirmation of "an inexorable logic, whose aim was evolutionary rather than disruptive" (1994, 47).

Or, it might follow the author's name directly, where the date is more conspicuously linked to the author. Either approach is acceptable. It is preferable, however, to stick to one of these and maintain it consistently in your paper.

> Butler (1994, 47) points out that Schoenberg's own position on his works boiled down to his affirmation of "an inexorable logic, whose aim was evolutionary rather than disruptive."

In the notes and bibliography system, however, even when the author's name is given in the text, the citation number must still follow the quoted material (not the author's name) and the author's name must still appear in the note.

> Butler points out that Schoenberg's own position on his works boiled down to his affirmation of "an inexorable logic, whose aim was evolutionary rather than disruptive."[1]
>
> _____
>   1. Butler, *Early Modernism*, 47.

4.4.3 Multiple citations for a single source

If your text weaves two or more short quotations or paraphrase from the same text together in a relatively short space, it is appropriate to economise on citations as long the source for them all remains clear. In the author-date style, a series of short quotations from page 47 of Butler's book only requires one citation, because, in the absence of any other information, the reader should presume they stem from the one source and the one page.

> Butler (1994, 47) points out that Schoenberg's own position on his works boiled down to his affirmation of "an inexorable logic, whose aim was evolutionary rather than disruptive" and that this "retrospection was central to his thinking," possibly reflecting a psychological need to, in a sense, "make his predecessors redundant" before being able to progress creatively.

In the notes and bibliography system, the only difference is that the citation number should come at the end of the final quote or idea.

> Butler points out that Schoenberg's own position on his works boiled down to his affirmation of "an inexorable logic, whose aim was evolutionary rather than disruptive" and that this "retrospection was central to his thinking," possibly reflecting a psychological need to, in a sense, "make his predecessors redundant" before being able to progress creatively.[1]
>
> _____
>   1. Butler, *Early modernism*, 47.

If the individual quotations are drawn from different pages of the same work, then modifications are needed. As long as it is clear the same author is being used, then a full citation for the first quotation (or paraphrase) can be backed up simply by page references to the rest.

> Butler (1994) points out that Schoenberg's own position on his works boiled down to his affirmation of "an inexorable logic, whose aim was evolutionary rather than disruptive" (47) and contends that this idea is almost literally enacted in his String Quartet No. 2, op. 10, where the music "develops through the unorthodox harmonic challenges of its first movement into the…atonality of its fourth" (51).

In the notes and bibliography system, a separate note citation will need to follow each separate quotation or paraphrase. Please note that a single citation with a page range (e.g. 47–51) would be unacceptable, in either system.

> Butler points out that Schoenberg's own position on his works boiled down to his affirmation of "an inexorable logic, whose aim was evolutionary rather than disruptive"[1] and contends that this idea is almost literally enacted in his String Quartet No. 2, op. 10, where the music "develops through the unorthodox harmonic challenges of its first movement into the…atonality of its fourth."[2]
>
> _____
>
> 1. Butler, *Early Modernism*, 47
> 2. Butler, *Early Modernism*, 51.

Chicago in more recent editions has moved away from the use of "ibid." to deal with situations such as the one above.

4.4.4 Citing more than one source in a single citation

If your research uncovered the same point made by different authors, it may be appropriate to include both in a citation. In such cases, include both citations in the same set of parentheses and separate them with a semicolon (author-date) or combine both in the one note) notes and bibliography. If the authors' names appear in the text, context will determine whether they also need to be repeated in the citation, but it might be best to err on the side of caution to avoid any confusion.

Author-date

> Butler's point about the "evolutionary" aspect of Schoenberg's modernism is a condensation of the composer's own, lengthy self-examination (Butler 1994, 47; Schoenberg 1984, 79–92).
>
> References
>
> Butler, Christopher. 1994. *Early Modernism: Literature, Music and Painting in Europe 1900–1916*. Oxford: Oxford University Press.
>
> Schoenberg, Arnold. 1984. *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leonard Stein. Translated by Leo Black. Berkeley: University of California Press.

Notes and bibliography

> Butler's point about the "evolutionary" aspect of Schoenberg's modernism is a condensation of the composer's own, lengthy self-examination.[1]
>
> _____
>
> 1. Butler, *Early Modernism*, 47; Schoenberg, *Style and Idea*, 79–92.

4.4.5 Using notes with author-date citations

While combining a couple of author-date style citations is manageable, its best to avoid lengthy parenthetical references combining several, as these disrupt the flow of your text. In such cases, you can make use of a footnote in place of a parenthetical citation.

A dominant trend in older Russian and Soviet scholarship on Musorgsky's music is found in the focus on aspects of modality and the influence of folk music.[1] Less ideologically conditioned is the analysis of Trembovel'skii (2010).

_____

1. See Drushkin 1986; Obraztsova 1980; Zhukova 1986.

References

Druskin, Aleksandr. 1986. "O natural'no-ladovoi garmonii kuchkistov." *Sovetskaia Muzyka* no. 9 (September): 103–06.

Obraztsova, Ina. 1980. "K ponimaniiu narodnogo kharaktera v tvorchestve Musorgskogo." *Sovetskaia Muzyka* no. 9 (September): 95–101.

Trembovel'kii, Evgenii. 2010. *Stil' Musorgskogo: Lad, garmoniia, sklad*. 2nd ed. Moscow: Kompozitor.

Zhukova, Liudmila. 1986. "Esteticheskaia sushchnost' narodnosti ka osnovnogo faktora formoobrazovaniia v tvorchestve Mosedsta Musorgskogo." In *Voprosy muzykal'nogo formoobrazovaniia.* 58–65. Alma-Ata: Kazakhskii Universitet.

5 Reference List / Bibliography

The reference list or bibliography is an alphabetical listing of all the sources cited in your work.[14] Some basic rules for setting out your reference list or bibliography include:

- Put the list in alphabetical order according to author surname, or, according to the first main word of the title (for works identified by title).
- If there is more than one work by the same author, then these are ordered alphabetically by the author surname as per usual and then by the title.
- Use 1.5 or double line spacing (same as the rest of your assignment);
- Use a "hanging indent" (i.e. the first line for each reference is aligned with the left margin and any subsequent lines shifted right by a tab space or approximately one centimetre).[15]
- The list should not be numbered or set with bullet points.
- There are no line spaces between entries.

This layout is reproduced in all the examples in the next chapter, so you can see how it should appear.

5.1 Divisions of the reference list / bibliography

Sometimes, usually in longer lists, it is appropriate to divide the list into distinct categories. However, only do this is if is helpful to the reader.

If you consulted a greater number of sources than you actually cited, you should indicate which works you cited and which you consulted by a division into two parts. E. g. "Bibliography (Works Cited)" and "Bibliography (Works Consulted)."

Another division (more common in longer-form work, such as theses) might include "primary sources" and "secondary sources." Primary sources are typically the objects of study (e.g. scores, librettos, original literary texts, and so on, published or unpublished). Secondary sources are typically materials that inform your study (books, articles, reference works, and so on).

5.2 What information to include in your reference list or bibliography

The minimum requirements for a reference include identification of:

- creator(s) of the work (author, composer, performer, etc.);
- identification of the work (title, description, etc.);
- details of publication (typically: place of publication, publisher's name, date of publication, but could also refer to information about hosting on the web, etc.).

---

[14] In the author-date system it is typically called a reference list; in the note and bibliography system it is usually called a bibliography. What you call it is less important than formatting it correctly.

[15] It is worth investing the time learning how to do this in your word processor, it is not difficult.

Additional requirements may include things such as:

- edition (where there is more than one);
- other contributors (editors, translators, compilers, etc.);
- URLs, date of access, etc. (for online material);
- facts of original publication (usually for older works in modern editions).

Where you find the information will depend on the type of source:

- Books and monographs will have information on the title page and copyright page (usually the reverse of the title page).
- Journal articles will have information about the author and title of article on the first page of the article, and information about the journal on the title page.
- Print and electronic versions of books and journals will have different requirements (see below).
- CDs, DVDs, and other physical recordings will typically have information in sleeve notes and on covers.
- Material on the internet is more varied and will require more persistence and care to identify the various bibliographic elements needed to provide a useful and correct reference (see *CMOS* 14.6–18 for more information on this).

5.3 Authors' names

Generally, the form of the author's (or authors') name(s) as given in the publication itself is preferred. However, there are a great many exceptions and variations, for which it is best to consult CMOS 14.72–84 and 15.33–37. These include conventions for dealing with anonymous works, pseudonyms and corporate authors.

5.4 Titles

Much of this is covered in section 3.1, but additional considerations are found in *CMOS* 14.85–99 and 15.38–39.

5.5 Publications details

Most of this information pertains to books (in print or online). Journals do not usually need the publisher or place included in a bibliography entry and the date of publication will relate to the particular volume in question.

5.5.1 Place of publication

The place of publication is usually given as the city that is first listed on the title page. Once again, there are variations and the relevant information is to be found in CMOS 14.128–32. In certain instances, it may be necessary to distinguish a state (for US publishers) or province (for Canadian publishers).

5.5.2 Publishers' name(s)

Publisher's names are often abbreviated in references. For further references and examples see CMOS 14.133–41. The following guidelines apply:

- Omit business words and abbreviations, such as: "Co." (Company), "Ltd." (Limited), "Inc." (Incorporated), etc.
- If the publisher name is a personal name, only include the surname.
- Leave out obvious words such as "Publishers" or "Press" (note in the Henle example below, "Verlag" means "publishing company," so it is omitted).

Examples:

Full name of publisher	Name of publisher as it typically appears in references
W. W. Norton & Company	Norton
Ernst Eulenberg	Eulenberg
Faber and Faber	Faber
J. M. Dent & Sons Ltd.	Dent
G. Henle Verlag	Henle

For texts published before 1900, it is common to leave out the publisher's name and simply provide the place of publication.

Example:

> Riemann, Hugo. *Catechism of Musical Aesthetics*. Translated by Rev. H. Bewerunge. 2nd ed. London, 1895.

5.5.3 Date of publication

For books it is only necessary to provide the year of publication. For sources that do not give the date of publication it is usual to write "n.d." (not dated). For more information see CMOS 14.142–46.

5.6 Electronic sources

With so much material for research available online (eBooks, online journals, online repositories of print publications, such as JSTOR, etc.) it is important to ensure that readers of your work can find this material. This is a vast and rapidly changing area. At a minimum, appropriate locators, such as URLs, DOIs, etc., should be provided for such sources. Some of the examples in the following section include electronic source materials. For further information, consult CMOS 14.6–18.

6 Sample Entries in a List of Works Cited

This chapter provides a range of music-specific examples for various types of sources you might use in academic work. It is not exhaustive; additional examples can be found in the *CMOS* Quick Citation Guides for author-date and notes and bibliography systems. Also, UQ Library's guide to Chicago style has some useful examples.

For most of the examples in this chapter, the following are provided in this order (unless one or more is inapplicable):

- Sample reference list entries (author-date)
- Sample parenthetical references (author-date)
- Sample bibliography entries (notes and bibliography)
- Sample full-note note references (notes and bibliography)
- Sample short-note references (notes and bibliography)

The author-date and notes and bibliography systems are clearly separated in each case.

6.1 Books

6.1.1 Book with a single author (monograph)

The basic forms for the author-date and notes and bibliography systems are shown below. If there is more than one edition of a book, always try to use the most recent edition and always specify which edition was used and provide the date for that edition, not the original edition. The text by Butler, below, only came out in one edition; the Schulenburg text is in its third edition, which is the one cited in the example.

Author-date

> Butler, Christopher. 1994. *Early Modernism: Literature, Music and Painting in Europe 1900–1916*. Oxford: Oxford University Press.
>
> Schulenburg, David. 2014. *Music of the Baroque*. 3rd ed. New York: Oxford University Press.
>
> (Butler 1994, 26-28)
>
> (Schulenburg 2014, 56)

Notes and bibliography

> Butler, Christopher. *Early Modernism: Literature, Music and Painting in Europe 1900–1916*. Oxford: Oxford University Press, 1994.
>
> Schulenburg, David. *Music of the Baroque*. 3rd ed. New York: Oxford University Press, 2014.

> 1. Christopher Butler, *Early Modernism: Literature, Music and Painting in Europe* 1900–1916 (Oxford: Oxford University Press, 1914), 26–28.
>
> 2. David Schulenburg, *Music of the Baroque*, 3rd ed. (New York: Oxford University Press, 2014), 56–58.
>
> 3. Butler, *Early Modernism*, 26–28.
>
> 4. Schulenburg, *Music of the Baroque*, 112.

6.1.2 Book with an editor listed as author

Follow the editor's name with the abbreviation "ed." (editor) in a reference list, bibliography or long-form note, but not in a parenthetical reference or a short note.

Books with an editor listed as author are typically a collection of separate chapters by a range of authors united under broad topic. To refer to these chapters, follow the conventions listed in section 6.2.1.

It is unlikely that you will need to refer to a specific location in such a book under the editor's name; therefore, the sample parenthetical and note citations below are shown without page numbers because it is assumed these would be references to the book as a whole, not specific locations in it (as these would need to cite the particular chapter and its author).

Author-date

> Musgrave, Michael, ed. 1999. *The Cambridge Companion to Brahms*. Cambridge: Cambridge University Press.
>
> (Musgrave 1999)

Notes and bibliography

> Musgrave, Michael, ed. *The Cambridge Companion to Brahms*. Cambridge: Cambridge University Press, 1999.
>
> 1. Michael Musgrave, ed., *The Cambridge Companion to Brahms* (Cambridge: Cambridge University Press, 1999).
>
> 2. Musgrave, *Cambridge Companion to Brahms.*

6.1.3 Book by two or more authors or editors

List only the first author in inverted form (surname first) in the reference list or bibliography; the other names are given in normal form.

Editors names are followed by "eds." in the reference list or bibliography and long-form note; surnames only are used in parenthetical citations or short-form note.

For books with more than three authors or editors, *all* are listed in the reference list and bibliography; in parenthetical and note citations, use only the first listed author's last name followed by "et al." (and others)—see the book *Designing Sound for Health and Wellbeing* in the examples below. Always write "and" out in full; do not use the ampersand (&).

Author-date

> Brown, David, Elizabeth Grierson, George Jelinek, Keely Macarow, Philip Samartzis, Tracey Weiland and Craig Winter. 2012. *Designing Sound for Health and Wellbeing*. Melbourne: Australian Scholarly.
>
> Burns, Lori and Mélisse Lafrance. 2002. *Disruptive Divas: Feminism, Identity and Popular Music*. New York: Routledge, 2002.
>
> Collins, Denis, Kerry Murphy and Samantha Owens, eds. J. S. *Bach in Australia: Studies in Reception and Performance*. Melbourne: Lyrebird Press, 2018.
>
> (Brown et al. 2012, 48–49)
>
> (Burns and Lefrance 2002, 68)
>
> (Collins, Murphy and Owens 2018)

Notes-and bibliography

> Brown, David, Elizabeth Grierson, George Jelinek, Keely Macarow, Philip Samartzis, Tracey Weiland and Craig Winter. *Designing Sound for Health and Wellbeing*. Melbourne: Australian Scholarly, 2012.
>
> Burns, Lori and Mélisse Lafrance. *Disruptive Divas: Feminism, Identity and Popular Music*. New York: Routledge, 2002.
>
> Collins, Denis, Kerry Murphy and Samantha Owens, eds. *J. S. Bach in Australia: Studies in Reception and Performance*. Melbourne: Lyrebird Press, 2018.
>
> 1. David Brown et al., *Designing Sound for Health and Wellbeing* (Melbourne: Australian Scholarly, 2012), 48–49.
>
> 2. Lori Burns and Mélisse Lafrance, *Disruptive Divas: Feminism, Identity and Popular Music* (New York: Routledge, 2002), 68.
>
> 3. Denis Collins, Kerry Murphy and Samantha Owens, eds., *J. S. Bach in Australia: Studies in Reception and Performance* (Melbourne: Lyrebird Press, 2018).
>
> 4. Brown et al., *Designing Sound*, 52.
>
> 5. Burns and Lefrance, *Disruptive Divas*, 16–18.
>
> 6. Collins, Murphy and Owens, *Bach in Australia*.

6.1.4 Book by an author with other contributors (editors, translators, compilers, etc.)

Additional contributors to a book should be listed after the title with information explaining their role. These will by written out in full (e.g. "edited by) for a reference list or bibliography entry or abbreviated (e.g. "ed.") for a long-form note citation. These contributors are not listed in parenthetical or short-form note citations (hence these types are not shown below).

Author-date

> Dahlhaus, Carl. *Nineteenth-Century Music*. 1989. Translated by J. Bradford Robinson.
> Berkeley: University of California Press.
>
> Schoenberg, Arnold. 1984. *Style and Idea: Selected Writings of Arnold Schoenberg.* Edited
> by Leonard Stein. Translated by Leo Black. Berkeley: University of California Press.

Notes and bibliography

> Dahlhaus, Carl. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. Berkeley:
> University of California Press, 1989.
>
> Schoenberg, Arnold. *Style and Idea: Selected Writings of Arnold Schoenberg.* Edited by
> Leonard Stein. Translated by Leo Black. Berkeley: University of California Press,
> 1984.
>
> 1. Carl Dahlhaus, *Nineteenth-Century Music,* trans. J. Bradford Robinson (Berkeley:
> University of California Press, 1989), 58.
>
> 2. Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed.
> Leonard Stein, trans. Leo Black (Berkeley: University of California Press, 1984), 168-72.

6.1.5 Book that is consulted online

On-line material for scholarship is an ever and rapidly changing area. It is only possible to provide a simple example here. In most instances a book read online will have a print version available as well. A minimum requirement to show that you consulted the online version is to provide a URL as the final element in the reference list or bibliography entry, as well as in the long-form note reference.

Because in many cases these resources provide separate URLs for internal divisions of the book (such as chapters), this can complicate specific references.

URLs that incorporate a DOI (digital object identifier) string are preferred, as they allow readers outside of UQ (or whatever subscribing institution you have used to access the book) to locate information about the item rather than just being directed to a login page.

Because some of these sources exist in rolling text or do not provide pagination, it may be necessary to find other ways of specifying the location of specific material. This is the case for the Bonds reference below, where a chapter reference is provided.

For more information see *CMOS* 14.6–18 and 14.159–63

Author-date

> Bonds, Mark Evan. 2014. *Absolute Music: The History of an Idea*. Oxford: Oxford
>
>   University Press. https://www-oxfordscholarship-
>
>   com.ezproxy.library.uq.edu.au/view/10.1093/acprof:oso/9780199343638.001.0001/acp
>
>   rof-9780199343638.
>
> Musgrave, Michael, ed. 1999. *The Cambridge Companion to Brahms*. New York:
>
>   Cambridge University Press. https://www.cambridge.org/core/books/the-cambridge-
>
>   companion-to-brahms/44EE577A82C5366B8D9769FB836493E8.
>
> (Bonds 2014, chap. 9)
>
> (Musgrave 1999)

Notes and bibliography

> Bonds, Mark Evan. *Absolute Music: The History of an Idea*. Oxford: Oxford University
>
>   Press, 2014. https://www-oxfordscholarship-
>
>   com.ezproxy.library.uq.edu.au/view/10.1093/acprof:oso/9780199343638.001.0001/acp
>
>   rof-9780199343638.
>
> Musgrave, Michael, ed. *The Cambridge Companion to Brahms*. New York: Cambridge
>
>   University Press, 1999. https://www.cambridge.org/core/books/the-cambridge-
>
>   companion-to-brahms/44EE577A82C5366B8D9769FB836493E8.
>
> 1. Mark Evan Bonds, *Absolute Music: The History of an Idea* (Oxford: Oxford
> University Press, 2014), chap. 9, https://www-oxfordscholarship-
> com.ezproxy.library.uq.edu.au/view/10.1093/acprof:oso/9780199343638.001.0001/acprof-
> 9780199343638-chapter-10.
>
> 2. Bonds, *Absolute Music*, chap. 9.
>
> 3. Michael Musgrave, ed., *Cambridge Companion to Brahms* (New York: Cambridge
> University Press, 1999), https://www.cambridge.org/core/books/the-cambridge-companion-
> to-brahms/44EE577A82C5366B8D9769FB836493E8.
>
> 4. Musgrave, *Cambridge Companion to Brahms.*

6.1.6 Older book republished, revised, reprinted

For older works that have been republished in newer editions, it is a good idea to provide at least the original year of publication. See the examples below for how this is done in each system. Often supplementary information can be provided at the end of the reference.

Author-date

Kandinsky, Wassily. (1914) 1977. *Concerning the Spiritual in Art*. Translated by Michael T.
H. Sadler. Boston: Houghton Mifflin. Reprint, New York: Dover. First published as *The Art of Spiritual Harmony*. Citations refer to the Dover edition.

Wagner, Richard. (1897) 1969. *Correspondence of Wagner and Liszt*. Translated by Francis
Hueffer. 2 vols. Revised and edited by W. Ashton Ellis News York: Greenwood.

(Kandinsky [1914] 1977, 14–15)

(Wagner [1897] 1969, 1:206)

Notes and bibliography

Kandinsky, Wassily. *Concerning the Spiritual in Art*. Translated by Michael T. H. Sadler.
Boston: Houghton Mifflin, 1914. Reprint, New York: Dover, 1977. First published as *The Art of Spiritual Harmony*. Citations refer to the Dover edition.

Wagner, Richard. *Correspondence of Wagner and Liszt*. Translated by Francis Hueffer. 2
vols. London, 1897. Revised and edited by W. Ashton Ellis. New York: Greenwood, 1969.

1. Wassily Kandinsky, *Concerning the Spiritual in Art,* trans. Michael T. H. Sadler
(Boston: Houghton Mifflin, 1914, rpt., New York: Dover, 1977), 14–15.

2. Richard Wagner, *Correspondence of Wagner and Liszt,* trans. Francis Hueffer, 2
vols. (London, 1897), rev. and ed. W. Ashton Ellis (New York: Greenwood, 1969), 1:206.

3. Kandinsky, *Concerning the Spiritual*, 23.

4. Wagner, *Correspondence*, 1:56–58.

6.1.7 Older book available online

A number of older, often quite old and historic, works are being digitised and are freely available online. These often take two basic forms: (1) scanned, photographic reproduction of original print; (2) digitised text which is presented in forms that no-longer necessarily retain the original pagination. For convenience, the former is easier to work with because it allows more precise referencing.

Author-date

Morley, Thomas. 1597. *A Plaine and Easie Introduction to Practicall Musicke*. 1st ed.
London. http://conquest.imslp.info/files/imglnks/usimg/b/bc/IMSLP160042-
PMLP09691-morley_1597.pdf

(Morley 1597, 6)

Notes and bibliography

> Morley, Thomas. *A Plaine and Easie Introduction to Practicall Musicke*. 1st ed. London, 1597. http://conquest.imslp.info/files/imglnks/usimg/b/bc/IMSLP160042-PMLP09691-morley_1597.pdf.
>
> 1. Morley, Thomas. *A Plaine and Easie Introduction to Practicall Musicke*. 1st ed. London, 1597, 6, http://conquest.imslp.info/files/imglnks/usimg/b/bc/IMSLP160042-PMLP09691-morley_1597.pdf.
>
> 2. Morley, *Plaine and Easie Introduction*, 11–12.

6.1.8 Book in a series

Some books are published as part of a larger series. Although not strictly necessary, a series title can be indicated along with the book's number in that series. The series title is given in regular font and the number has no prefix. Because choosing to include the series title has no bearing on specific citations, only the reference list and bibliography entries are given below.

Author-date

> Dunsby, Jonathan, ed. 1993. *Early Twentieth-Century Music*. Models of Musical Analysis 2. Oxford: Blackwell

Notes and bibliography

> Dunsby, Jonathan, ed. *Early Twentieth-Century Music*. Models of Musical Analysis 2. Oxford: Blackwell, 1993

6.1.9 Book in more than one volume (multivolume book)

The main issues to do with multivolume books concern whether you are referencing the entire set or specific volumes from it, and whether the individual volumes have their own titles. For further reference see *CMOS* 14.116–22 and *CMOS* 15.41.

Always use an Arabic numeral for the volume number(s) irrespective of how the publisher gives them. Where you are only citing a volume number it is necessary to precede the volume number with the abbreviation "vol." (volume). When you are also providing page numbers, the abbreviation is omitted and the volume and page number are separated by a colon (:).

If the set was compiled over a number of years, provide a date range from first to most recent volume.

In the first example below, the entire set of three volumes of Stravinsky's selected correspondence was consulted, and citations are made to: (1) the entire set, (2) the entire second volume, (3) pages 28–32 of the first volume.

Author-date

Stravinsky, Igor. 1982–85. *Stravinsky: Selected Correspondence*. Edited and translated by Robert Craft. 3 vols. New York: Knopf.

(Stravinsky 1982–85)

(Stravinsky 1982–85, vol. 2)

(Stravinsky 1982–85, 1:28–32)

Notes and bibliography

Stravinsky, Igor. *Stravinsky: Selected Correspondence*. Edited and translated by Robert Craft. 3 vols. New York: Knopf, 1982–85.

1. Igor Stravinsky. *Stravinsky: Selected Correspondence,* ed. and trans. Robert Craft, 3 vols. (New York: Knopf, 1982–85).

2. Stravinsky, *Selected Correspondence*, vol. 2.

3. Stravinsky, *Selected Correspondence*, 1:28–32.

In the next example, only one volume was consulted. The volume number should be included in the reference list and bibliography entry, but only in the source citations if needed to avoid ambiguity.

Author-date

Del Mar, Norman. 1969. *Richard Strauss: A Critical Commentary on his Life and Works*. Vol. 2. London: Barrie.

(Del Mar 1969, 58)

Notes and bibliography

Del Mar, Norman. *Richard Strauss: A Critical Commentary on his Life and Works*. Vol. 2 London: Barrie, 1969.

1. Norman Del Mar, *Richard Strauss: A Critical Commentary on his Life and Works*, vol. 2 (London: Barrie, 1969), 58.

2. Del Mar, *Richard Strauss*, 2:58.

The next example shows a case of a specific and separately titled volume in a larger set, all by the same author.

Author-date

Taruskin, Richard. 2009. *Music in the Seventeenth and Eighteenth Centuries*. Vol. 2 of *The Oxford History of Western Music*. 5 vols. Oxford: Oxford University Press.

(Taruskin 2009, 301)

Notes and bibliography

Taruskin, Richard. *Music in the Seventeenth and Eighteenth Centuries*. Vol. 2 of *The Oxford History of Western Music*. 5 vols. Oxford: Oxford University Press, 2009.

1. Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, vol. 2 of *The Oxford History of Western Music*, 5 vols. (Oxford: Oxford University Press, 2009), 301.

2. Taruskin, *Seventeenth and Eighteenth Centuries*, 301.

6.2 Book chapters and entries in reference works

Titles of individual items that are part of larger works are usually placed in quotation marks. It is important to distinguish the individual author of such items as separate from other contributors (such as editors). It is the writer of the specific item that should be listed first.

6.2.1 Chapters in edited books

The author(s) of the chapter begin(s) the entry followed by the chapter title, in quotation marks. This is followed by the book title, in italics, preceded by "in," the name of the editor, the inclusive page numbers for the entire chapter, followed by publication details.

Some editors contribute a chapter to their own edited book; in such cases, they have to appear twice—that is, as author and as editor (see the example from Clark, below).

In source citations in the notes and bibliography system, specific page numbers (as opposed to inclusive page numbers for the entire chapter) are given after the publication information.

Author-date

Carter, Tim. 1996. "The Seventeenth Century." In *The Oxford History of Opera*, edited by Roger Parker, 1–31. Oxford: Oxford University Press.

Clark, Caryl. 2005. "Haydn in the Theater: The Operas." In *The Cambridge Companion to Haydn*, edited by Caryl Clark, 176–200. Cambridge: Cambridge University Press. doi:10.1017/CCOL9780521833479.014.

(Carter 1996, 23)

(Clark 2005, 176–78)

Notes and bibliography

Carter, Tim. "The Seventeenth Century." In *The Oxford History of Opera*, edited by Roger
Parker, 1–31. Oxford: Oxford University Press, 1996.

Clark, Caryl. "Haydn in the Theater: The Operas." In *The Cambridge Companion to Haydn*,
edited by Caryl Clark, 176–200. Cambridge: Cambridge University Press, 2005.
doi:10.1017/CCOL9780521833479.014.

1. Tim Carter, "The Seventeenth Century," in *The Oxford History of Opera*, ed. Roger
Parker (Oxford: Oxford University Press, 1996), 23.

2. Carter, "Seventeenth Century," 23–25.

3. Caryl Clark, "Haydn in the Theater: The Operas," in *The Cambridge Companion to
Haydn*, ed. Caryl Clark (Cambridge: Cambridge University Press, 2005), 181–82,
doi:10.1017/CCOL9780521833479.014.

4. Clark, "Haydn in the Theater," 192.

6.2.2 Cross referencing

Documenting a number of chapters by different authors from the same edited book can be
made more efficient by cross referencing. If the entire book is given in the reference list or
bibliography, individual chapters from it can be cross referenced to the book's editor without
repeating all the details for the book. This is particularly efficient in reference lists using the
author-date system, but can still be applied to the notes and bibliography system.

The system can also help reduce clutter in notes by using the first reference to a chapter
from the book to present information in full and then use a cross reference for other first-
time notes to other chapters from the collection. All subsequent notes use the short form as
standard.

In the examples below, separate chapters by Barry, Durant, and Stradling all appeared in a
book edited by Norris.

Author-date

Barry, Malcolm. 1989. "Ideology and Form: Shostakovich East and West." In Norris 1989,
172–186.

Durant, Alan. 1989. "Improvisation in the Political Economy of Music." In Norris 1989*,*
252–82.

> Norris, Christopher, ed. 1989. *Music and the Politics of Culture*. London: Lawrence and Wishart.
>
> Stradling, Robert. 1989. "On Shearing the Black Sheep in Spring: The Repatriation of Frederick Delius." In Norris 1989, 69–105.

Notes and bibliography

> Barry, Malcolm. "Ideology and Form: Shostakovich East and West." In Norris, *Music and Politics*, 172–186.
>
> Durant, Alan. "Improvisation in the Political Economy of Music." In Norris, *Music and Politics,* 252–82.
>
> Norris, Christopher, editor. *Music and the Politics of Culture*. London: Lawrence and Wishart, 1989.
>
> Stradling, Robert. "On Shearing the Black Sheep in Spring: The Repatriation of Frederick Delius." In Norris, *Music and Politics*, 69–105.
>
> 1. Alan Durant, "Improvisation in the Political Economy of Music," in Christopher Norris, ed., *Music and the Politics of Culture* (London: Lawrence and Wishart, 1989), 56.
>
> 2. Robert Stradling. "On Shearing the Black Sheep in Spring: The Repatriation of Frederick Delius," in Norris, *Music and Politics*, 71–72.
>
> 3. Durant, "Improvisation," 56–57
>
> 4. Malcolm Barry, "Ideology and Form: Shostakovich East and West," in Norris, *Music and Politics*, 177.
>
> 5. Stradling, "On Shearing," 71–72.

6.2.3 An entry in a reference work or database

Reference works include dictionaries, encyclopaedias, compendiums, databases, etc. Nowadays, these are often published online. In cases where these are commonly used sources (such as *Grove Music Online*), it is usually not necessary to provide full publication details.

For standard reference works that are widely used, it is not usual to include them in reference lists or bibliographies. For example, an entry in the Oxford English Dictionary Online under the term "analysis" would be best simply woven into the text in the author-date system, although a footnote could be used in the notes and bibliography system. In the note below, "*s.v.*" is an abbreviation for *sub verbo* (under the word).

Author-date

> Another definition for "analysis" (*OED Online* 2019) suggests that…

Notes and bibliography

> Another definition for "analysis"[1] suggests that…
>
> 1. *OED Online*, 2019, *s.v.* "analysis, n."

When the entry is by an identifiable author it is better to treat these more like chapters in a book. Adding information about page numbers is optional, but recommended if the entry is lengthy. Similarly, providing a volume number for multivolume encyclopaedias is not necessary (because items are given alphabetically) but can be included for convenience.

Author-date

> Drake, Jeremy. 2001. "Milhaud, Darius." In *Grove Music Online*. https://doi-org.ezproxy.library.uq.edu.au/10.1093/gmo/9781561592630.article.18674
>
> Keightly, Keir. 2003. "Cover Version." *Continuum Encyclopedia of Popular Music of the World*, edited by John Shepherd et al., 1:614–17 London: Continuum.
>
> (Drake 2001)
>
> (Keightly 2003, 1:615)

Notes and bibliography

> Drake, Jeremy. "Milhaud, Darius." In *Grove Music Online*. 2001. https://doi-org.ezproxy.library.uq.edu.au/10.1093/gmo/9781561592630.article.18674
>
> Keightly, Keir. "Cover Version." In *Continuum Encyclopedia of Popular Music of the World*, edited by John Shepherd et al., 1:614–17. London: Continuum, 2003.
>
> 1. Jeremy Drake, "Milhaud, Darius." In *Grove Music Online*. https://doi-org.ezproxy.library.uq.edu.au/10.1093/gmo/9781561592630.article.18674
>
> 2. Kier Keightly, "Cover Version." *Continuum Encyclopedia of Popular Music of the World*, edited by John Shepherd et al. (London: Continuum, 2003), 1:615.
>
> 3. Drake, "Mihaud."
>
> 4. Keightly, "Cover Version," 1:615–16.

6.3 Article in a journal

There are three basic distinctions to be made in this category:

- Articles in print journals consulted in hard copy (an increasing rarity)
- Articles in print journals consulted via online databases (such as ProQuest, JSTOR, etc.)
- Articles in online only journals (i.e. no print version exists)

For more information see *CMOS* 14.164–87 and 15.46–49.

6.3.1 Article in a journal consulted in hard copy

The title is given in quotation marks. The journal title is italicised. The volume number follows the title without intervening punctuation, in Arabic numerals, without the abbreviation "vol." and in regular font. Issue number, if present, should be prefixed with "no." and separated from the volume number by a comma. The date (usually month or season) is given in parentheses. For bibliography and note entries, the year is given here instead of after the author's name, and follows months (abbreviated) or seasons, separated by a comma. For the reference list or bibliography entries, the complete range of pages is given after the date, separated by a colon and a space; for source citations in your text, only specific pages consulted are given.

For cases without volume numbers, simply separate the issue number from the title by a comma (see Hedden and Johnson article, below).

Author-date

> Hedden, Debre G. and Christopher Johnson. 2008. "The Effect of Teaching Experience on Time and Accuracy of Assessing Young Singers' Pitch Accuracy." *Bulletin of the Council for Research in Music Education*, no. 178 (Fall): 63–72.
>
> Owens, Samantha. 2001. "Professional Women Musicians in Early 18th-Century Germany." *Music and Letters* 82, no. 1 (Feb.): 32–50.
>
> (Hedden and Johnson 2008, 63–64)
>
> (Owens 2001, 40)

Notes-and-bibliography

> Hedden, Debre G. and Christopher Johnson. "The Effect of Teaching Experience on Time and Accuracy of Assessing Young Singers' Pitch Accuracy." *Bulletin of the Council for Research in Music Education*, no. 178 (Fall 2008): 63–72.
>
> Owens, Samantha. 2001. "Professional Women Musicians in Early 18th-Century Germany." *Music and Letters* 82, no. 1 (Feb. 2001): 32–50.
>
> 1. Debre G. Hedden and Christopher Johnson, "The Effect of Teaching Experience on Time and Accuracy of Assessing Young Singers' Pitch Accuracy," *Bulletin of the Council for Research in Music Education*, no. 178 (Fall): 63–72.
>
> 2. Owens, Samantha. "Professional Women Musicians in Early 18th-Century Germany," *Music and Letters* 82, no. 1 (Feb. 2001): 32–50.
>
> 3. Hedden and Johnson, "Effect of Teaching Experience," 40–42.
>
> 4. Owens, "Professional Women Musicians," 48–49.

6.3.2 Article in a journal originally in print accessed via an online database

Treat these as for hard copy but add URL information to enable your reader to access the information. URLs will vary: the one that appears in the address bar of your web browser is not the best one to use; most databases will provide a stable URL with embedded DOI (digital object identifier) and these are preferred.

If the URL only leads a non-subscriber to a login page, it may be better just to give the name of the hosting service (JSTOR, ProjectMUSC, etc.)

You are not required to provide an access date, but if doing so, it should precede the URL or information about the hosting service

Author-date

Cheong Wai-Ling. 2014. "'Miroir Fluide': Messiaen, Debussy, and Cyrano's 'Synaesthetic' Bird." *Music and Letters* 95, no. 4 (Nov.): 603–47. https://doi-org.ezproxy.library.uq.edu.au/10.1093/ml/gcu008.

Shank, Barry. 1996. "Fears of the White Unconscious: Music, Race and Identification in the Censorship of 'Cop Killer.'" *Radical History Review*, no. 66 (Fall): 124–45. Accessed 12 Dec. 2019. https://doi-org.ezproxy.library.uq.edu.au/10.1215/01636545-1996-66-124.

(Cheong 2014, 610–11)

(Shank 1996, 131)

Notes and bibliography

Cheong Wai-Ling. "'Miroir Fluide': Messiaen, Debussy, and Cyrano's 'Synaesthetic' Bird." *Music and Letters* 95, no. 4 (Nov. 2014): 603–47. https://doi-org.ezproxy.library.uq.edu.au/10.1093/ml/gcu008

Shank, Barry. "Fears of the White Unconscious: Music, Race and Identification in the Censorship of 'Cop Killer.'" *Radical History Review*, no. 66 (Fall 1996): 124–45. Accessed 12 Dec. 2019. https://doi-org.ezproxy.library.uq.edu.au/10.1215/01636545-1996-66-124.

1. Cheong Wai-Ling, "'Miroir Fluide': Messiaen, Debussy, and Cyrano's 'Synaesthetic' Bird," *Music and Letters* 95, no. 4 (Nov. 2014): 603–47, https://doi-org.ezproxy.library.uq.edu.au/10.1093/ml/gcu008

2. Barry Shank, "Fears of the White Unconscious: Music, Race and Identification in the Censorship of 'Cop Killer,'" *Radical History Review*, no. 66 (Fall 1996): 124–45, accessed 12 Dec. 2019, https://doi-org.ezproxy.library.uq.edu.au/10.1215/01636545-1996-66-124.

> 3. Cheong, "'Miroir Fluide,'" 608.
>
> 4. Shank, "Fears of the White Unconscious," 125.

6.3.3 Article in an online only journal

In the case of a journal published only online, the main issue is likely to involve location of material in citations, especially where there are no page numbers or where the text reflows electronically. In such cases, provide the most helpful alternative, such as paragraphs (e.g. "par. 1–2") or subheadings (e.g. "under 'The Censorship Campaign'").

Author-date

> Rothgeb, John. 1995. "The *Tristan* Chord: Identity and Origin." *Music Theory Online* 1, no.
>
> 1 (Jan.): http://www.mtosmt.org/issues/mto.95.1.1/mto.95.1.1.rothgeb.html.
>
> (Rothgeb 1995, par. 4–5)

Notes and bibliography

> Rothgeb, John. "The *Tristan* Chord: Identity and Origin." *Music Theory Online* 1, no. 1
>
> (Jan. 1995): http://www.mtosmt.org/issues/mto.95.1.1/mto.95.1.1.rothgeb.html.
>
> 1. John Rothgeb, "The *Tristan* Chord: Identity and Origin," *Music Theory Online* 1, no.
>
> 1 (Jan. 1995): par. 4–5, http://www.mtosmt.org/issues/mto.95.1.1/mto.95.1.1.rothgeb.html.
>
> 2. Rothgeb, "The *Tristan* Chord," par. 10.

6.3.4 Review of a book, opera, concert performance, recording etc.

If the review is untitled, then, after the author's name, begin with "Review of" followed by details of the thing being reviewed. If the review has its own title, then give that in quotation marks followed by "review of" and further information. See the examples below.

If the review appears in a newspaper, note that the date format should usually include the day as well as the month, and that it does not go in parentheses. If the review appears in a particular section of the newspaper, this is indicated in regular font before the title of the newspaper. For example, see the McCallum review below, which appeared in the Entertainment section of *The Sydney Morning Herald.* Also, because this was retrieved from a digital archive with no page numbers, no page references can be given.

Author-Date

McCallum, Peter. 2001. "Electronic Stockhausen Sets off Two Bright Sparks," review of
Tierkreis and *Kontakte*, by Karlheinz Stockhausen, performed by Ensemble Sirius.
Entertainment. *Sydney Morning Herald.* 18 Sep. Accessed 13 Dec. 2019.
https://webarchive.nla.gov.au/wayback/20010918010628/http://www.smh.com.au/news
/0109/18/entertainment/entertain11.html.

Rogers, Victoria. 2003. Review of *Peggy Glanville Hicks: A Transposed Life*, by James
Murdoch. *Musicology Australia* 26, no. 1. 142-46. Accessed 25 Jan. 2017.
http://dx.doi.org.ezproxy.library.uq.edu.au/10.1080/08145857.2003.10416514, 24 Nov.
2011.

Thompson, Virgil. 1935. "Socialism at the Metropolitan," review of *The Lady Macbeth of
the Mtsensk District,* by Dmitri Shostakovich. *Modern Music*, vol. 12, no. 3 (1935):
123–26.

Notes and bibliography

McCallum, Peter. "Electronic Stockhausen Sets off Two Bright Sparks," review of *Tierkreis*
and *Kontakte*, by Karlheinz Stockhausen, performed by Ensemble Sirius.
Entertainment. *Sydney Morning Herald.* 18 Sep. 2001. Accessed 13 Dec. 2019.
https://webarchive.nla.gov.au/wayback/20010918010628/http://www.smh.com.au/news
/0109/18/entertainment/entertain11.html.

Rogers, Victoria. Review of *Peggy Glanville Hicks: A Transposed Life*, by James Murdoch.
Musicology Australia 26, no. 1 (2003): 142-46. Accessed 25 Jan. 2017.
http://dx.doi.org.ezproxy.library.uq.edu.au/10.1080/08145857.2003.10416514, 24 Nov.
2011. Accessed 25 Jan. 2017.

Thompson, Virgil. "Socialism at the Metropolitan," review of *The Lady Macbeth of the
Mtsensk District,* by Dmitri Shostakovich. *Modern Music* 12, no. 3 (1935): 123–26.

1. Peter McCallum, "Electronic Stockhausen Sets off Two Bright Sparks," review of
Tierkreis and *Kontakte*, by Karlheinz Stockhausen, performed by Ensemble Sirius,
Entertainment, *Sydney Morning Herald*, 18 Sep. 2001, accessed 13 Dec. 2019,
https://webarchive.nla.gov.au/wayback/20010918010628/http://www.smh.com.au/news/010
9/18/entertainment/entertain11.html.

2. Victoria Rogers, Review of *Peggy Glanville Hicks: A Transposed Life*, by James
Murdoch, *Musicology Australia* 26, no. 1 (2003): 142, accessed 25 Jan. 2017,
http://dx.doi.org.ezproxy.library.uq.edu.au/10.1080/08145857.2003.10416514, 24 Nov.
2011. Accessed 25 Jan. 2017.

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3. Virgil Thompson, "Socialism at the Metropolitan," review of *The Lady Macbeth of the Mtsensk District,* by Dmitri Shostakovich, *Modern Music* 12, no. 3 (1935): 123–26.

4. Rogers, Review of *Peggy Glanville Hicks*, 143–44.

5. McCallum, "Electronic Stockhausen."

6.4 Websites, blogs, posts

If is important to remember that material contained in these sorts of resources are:

- not subject to academic peer review, or any sort of review in many cases;
- largely opinion-based;
- impermanent, unstable and subject to removal and editing.

Use of these in academic work, therefore, should be approached with caution. They may provide data or material for critique or analysis but should not be relied on for establishing facts and supporting arguments.

There is a large amount of variability applicable to source citation and referencing of these types of resources. The examples below provide just a couple of cases. For more information and examples see *CMOS* 14.205–10 and 15.50–52.

Author-date

"Dimitri Shostakovich." 2019. Wikimedia Foundation, last modified 6 December 2019, at 01:51 (UTC). http://en.wikipedia.org/wiki/Dmitri_Shostakovich.

MacDonald, Ian and Dmitry Feofanov. n.d. "'Do Not Judge Me Too Harshly': Anti-Communism in Shostakovich's Letters to Isaak Glikman." *Music Under Soviet Rule.* Accessed 25 Jan. 2017. http://www.siue.edu/~aho/musov/doubletalk.html.

Ross, Alex. 2019. "There Was a Third Book." *Alex Ross: The Rest is Noise* (blog). 4 Oct. 2019. https://www.therestisnoise.com/2019/10/there-was-a-third-book.html.

("Dmitri Shostakovich" 2019)

(MacDonald and Feofanov n.d.)

(Ross 2019)

Notes and bibliography

"Dimitri Shostakovich." Wikimedia Foundation, last modified 6 December 2019, at 01:51 (UTC). http://en.wikipedia.org/wiki/Dmitri_Shostakovich.

MacDonald, Ian and Dmitry Feofanov. "'Do Not Judge Me Too Harshly': Anti-Communism in Shostakovich's Letters to Isaak Glikman." *Music Under Soviet Rule.* Accessed 25 Jan. 2017. http://www.siue.edu/~aho/musov/doubletalk.html.

Ross, Alex. "There Was a Third Book." *Alex Ross: The Rest is Noise* (blog). 4 Oct. 2019. https://www.therestisnoise.com/2019/10/there-was-a-third-book.html.

1. "Dimitri Shostakovich," Wikimedia Foundation, last modified 6 December 2019, at 01:51 (UTC), under "Biography: Second World War," http://en.wikipedia.org/wiki/Dmitri_Shostakovich.

2. Ian MacDonald and Dmitry Feofanov, "'Do Not Judge Me Too Harshly': Anti-Communism in Shostakovich's Letters to Isaak Glikman," *Music Under Soviet Rule,* accessed 25 Jan. 2017, http://www.siue.edu/~aho/musov/doubletalk.html.

3. Ross, Alex, "There Was a Third Book," *Alex Ross: The Rest is Noise* (blog), 4 Oct. 2019, https://www.therestisnoise.com/2019/10/there-was-a-third-book.html.

4. "Dmitri Shostakovich," under "Music: Jewish Themes."

5. MacDonald and Feofanov, "'Do not Judge Me.'"

6. Ross, "Third Book."

6.5 Printed music

A musical work is conceptually independent of its representation in a score. The way in which published scores present the title of works will be different to how these titles might be represented in reference just to the musical work itself (see section 3.1). For example, Beethoven's Ninth Symphony represented as the work itself is given as follows:

Symphony No. 9 in D minor, op. 125.

However, in published form, the title for a work that has a standard abstract form (as above) can look very different. Below are the title pages for two different editions of Beethoven's Ninth Symphony.

6.5.1 Work published individually

Treat published scores like a book. Taking the two title pages above, the following examples show how these should be formatted in both author-date and notes and bibliography style.

Author-date

> Beethoven, Ludwig van. n.d. *Symphony Nr. 9, D moll, mit Schlußchor über Schillers Ode An die Freude, Op. 125*. Edited by Max Unger. Leipzig: Eulenberg.
>
> Beethoven, Ludwig van. n.d. *Symphony IX, D moll / D minor / Ré mineur, op. 125*. Vienna: Wiener Philharmonischer.

Notes and bibliography

> Beethoven, Ludwig van. *Symphony Nr.9, D moll, mit Schlußchor über Schillers Ode* An die Freude, *Op. 125*. Edited by Max Unger. Eulenberg, n.d.
>
> Beethoven, Ludwig van. *Symphony IX, D moll / D minor /Ré mineur, op. 125*. Vienna: Wiener Philharmonischer, n.d.

Sometimes, especially in older or foreign language publications, the format and amount of information on the title page can vary quite a bit, and it might be up to you as to how much is needed to be included to make the reference clear. For instance, it might be acceptable to

leave out "*mit Schlußchor über Schillers Ode* An die Freude" from the first example, above. Note also that neither publication shows a date, in which case you need to indicate "n.d." (not dated).

Below is another example of a score of the same work (Beethoven's Ninth). In this case, the material was obtained from an internet database (IMSLP), which necessitates providing a URL. Also, while there is no printed date on the score, circumstantial evidence tells us that this was the first edition, which we know appeared in 1826, so you could supply that information in square brackets.

Author-date

> Beethoven, Ludwig van. n.d. [1826]. *Sinfonie mit Schluß-Chor über Schillers Ode:"An die Freude" für großes Orchester, 4 Solo- und 4 Chor-stimmen.* Schott. IMSLP. http://ks.petruccimusiclibrary.org/files/imglnks/usimg/7/76/IMSLP328923-PMLP01607-LvBeethoven_Symphony_No.9__Op.125_fe_fs_BPL.pdf.

Notes and bibliography

> Beethoven, Ludwig van. *Sinfonie mit Schluß-Chor über Schillers Ode:"An die Freude" für großes Orchester, 4 Solo- und 4 Chor-stimmen.* Schott, n.d. [1826]. IMSLP. http://ks.petruccimusiclibrary.org/files/imglnks/usimg/7/76/IMSLP328923-PMLP01607-LvBeethoven_Symphony_No.9__Op.125_fe_fs_BPL.pdf.

6.5.2 Work in a critical edition

Works that are part of a critical edition of a composer's works can be treated like books in a series (see 6.1.8). Often these kinds of editions organise their volumes into groups (e.g. operas, symphonies, etc.) and then into individual volumes. For example, the Gluck reference below comes from "Abteilung" (section) 1 (subtitled "Musikdramen"), "Band" (volume) 9 of the complete works (*Sämtliche Werke*) of the composer. Rather than using the specific terms used in each case, which will vary from language to language and publisher to publisher, it is most convenient and consistent to just separate the numbers with a comma, as below. Make sure editors of specific works come before the series title. It is not necessary to identify the series editor.

Author-date

> Gluck, Christoph Willibald. 1973. *Iphigénie en Tauride: Tragédie opéra in vier Akten von Nicolas-Fraçois Guillard.* Edited by Gerhard Croll. Sämtliche Werke 1, 9. Kassel: Bärenreiter.
>
> Tomkins, Thomas. 1955. *Keyboard Music.* Edited and transcribed by Stephen D. Tuttle. Musica Brittanica 5. London: Stainer and Bell.

> (Gluck 1973, 131–35)
>
> (Tomkins 1955)

Notes and bibliography

> Gluck, Christoph Willibald. *Iphigénie en Tauride: Tragédie opéra in vier Akten von Nicolas-Fraçois Guillard*. Edited by Gerhard Croll. Sämtliche Werke 1, 9. Kassel: Bärenreiter, 1973.
>
> Tomkins, Thomas. *Keyboard Music*. Edited and transcribed by Stephen D. Tuttle. Musica Brittanica 5. London: Stainer and Bell, 1955.
>
> 1. Willibald Gluck, *Iphigénie en Tauride: Tragédie opéra in vier Akten von Nicolas-Fraçois Guillard*, ed. Gerhard Croll, Sämtliche Werke 1, 9 (Kassel: Bärenreiter, 1973), 131–35.
>
> 2. Thomas Tomkins, *Keyboard Music,* ed. and transcribed Stephen D. Tuttle, Musica Brittanica 5 (London: Stainer and Bell, 1955), 83.
>
> 3. Gluck, *Iphigénie en Tauride*, 239–54.
>
> Tomkins, *Keyboard Music*, 83.

6.5.3 Work in an anthology

Treat a piece of music from an anthology like a chapter in an edited book. Note that in the example below, the title of Jacquet de la Guerre's cantata as a self-standing work in itself, would be italicised (*Le passage de le Mer Rouge*). However, in the published form below, where it is part of an anthology (*Woman Composers: Music through the Ages*), it is placed in quotation marks.

Author-date

> Jacquet de la Guerre, Elisabeth-Claude. 1996. "Le Passage de la Mer Rouge." In *Women Composers: Music through the Ages*, edited by Silvia Glickman and Martha Furman Schleifer, 311–20. New York: G. K. Hall.
>
> (Jacquet de la Guerre 1996, 312)

Notes and bibliography

> Jacquet de la Guerre, Elisabeth-Claude. "Le Passage de la Mer Rouge." In *Women Composers: Music through the Ages*, edited by Silvia Glickman and Martha Furman Schleifer, 311–20. New York: G. K. Hall, 1996.

> 1. Elisabeth-Claude Jacquet de la Guerre, "Le Passage de la Mer Rouge," in *Women Composers: Music through the Ages*, ed. Silvia Glickman and Martha Furman Schleifer New York: G. K. Hall, 1996), 311–312.
>
> 2. Jacquet de la Guerre, "Passage," 313.

6.6 Audio visual recordings

The order of elements in a reference list or bibliography entry may vary according to the emphasis of the contribution.

For instance, your discussion may focus on a particular performance rather than the composer, in which case the performer is listed first as the main contributor (akin to an author).

In author-date citations, the date should (where possible) refer to the year of the recording than to the year in which the recording was (re-)issued; the latter can vary considerably from label to label and has no relevance to the contribution of the performer. For historical recordings, the difference between the recording and the date of reissue can be decades.

Source citations may include location information based on track number and even timings (hr:min:sec) if this is relevant to the discussion.

For physical items, treat the record label as a publisher. Include information about special labels within larger ones (e.g. the Richter recording, below, was issued by Philips under its "Award" label). Follow this with the acquisition number (if present), followed by a comma and the date of release. Finally, provide a description of the medium.

6.6.1 Sound recordings

Author-date

> Richter, Sviatoslav, piano. 1988. *Diabelli Variations*. By Ludwig van Beethoven. Recorded 15 Oct. 1988 (live recording). Philips Award AWCD 28139, 1993. Compact disc.
>
> Schnabel, Artur, piano. 1937 *Diabelli Variations.* By Ludwig van Beethoven. Recorded 30 Nov. and 2 Dec. 1937 (mono). Pearl 9378, 1989. Compact disc.
>
> (Richter 1988, track 1)
>
> (Schnabel 1937, track 32, 00:01:06–00:02:18)

Notes and bibliography

> Richter, Sviatoslav, piano. *Diabelli Variations*. By Ludwig van Beethoven. Recorded 15 Oct. 1988 (live). Philips Award AWCD 28139, 1993. Compact disc.

Schnabel, Artur, piano. *Diabelli Variations.* By Ludwig van Beethoven. Recorded 30 Nov. and 2 Dec. 1937 (mono). Pearl 9378, 1989. Compact disc.

1. Sviatoslav Richter, piano, *Diabelli Variations,* by Ludwig van Beethoven, recorded 15 Oct. 1988 (live) (Philips Award AWCD 28139, 1993), compact disc, track 19.

2. Richter, *Diabelli Variations*, track 1, 00:00:00–00:00:23

If you wish to refer to the musical work, rather than the performance, treat the composer as the author. Add information about the performers after the title.

If the recording was accessed via a streaming service (Spotify, YouTube, etc.) that should also be indicated, along with a URL if applicable.

Author-date

Bach, Johann Sebastian. 1994. *Musicalisches Opfer, Musical Offering, BWV 1079*. Barthold Kuijken (transverse flute), Sigiswald Kuijken (violin), Weiland Kuijken (viola da gamba) and Robert Kohnen (harpsichord). Recorded 22–25 Feb. 1994. Deutsche Harmonia Mundi LC0761, 1995. Compact disc.

Tchaikovsky, Pyotr Ilyich. 1960. Symphony no. 4 in F minor, op. 36. In *Tchaikovsky Symphonies Nos 4, 5 & 6 "Pathétique."* Leningrad Philharmonic Orchestra, conducted by Evgeny Mravinsky. Recorded 15 Sept. 1960. Deutsche Gramophon, 1987. Spotify.

Notes and Bibliography

Bach, Johann Sebastian. *Musicalisches Opfer, Musical Offering, BWV 1079*. Barthold Kuijken (transverse flute), Sigiswald Kuijken (violin), Weiland Kuijken (viola da gamba) and Robert Kohnen (harpsichord). Recorded 22–25 Feb. 1994. Deutsche Harmonia Mundi LC0761, 1995. Compact disc.

Tchaikovsky, Pyotr Ilyich. Symphony no. 4 in F minor, op. 36. In *Tchaikovsky Symphonies Nos 4, 5 & 6 "Pathétique."* Leningrad Philharmonic Orchestra, conducted by Evgeny Mravinsky. Recorded 15 Sept. 1960. Deutsche Gramophon, 1987. Spotify.

Treat individual songs or similar items from an album similarly to a chapter from a book. However, it may be necessary to add information between the title of the song and the title of the album, such as the composer, track number and so on. If you are referring to a number of songs from the one album, it may be more convenient to reference the whole album and/or cross reference individual songs to the album.

In the example below, Bob Marley is referenced as an author (i.e. the composer and lyricist for the song "Natural Mystic"). Of course, he was also the performer along with the group

"The Wailers," hence his name appears a second time. In the second item, it is the work of the performers (Söderström and Badura-Skoda) which is referenced.

Author-date

> Marley, Bob. 1977. "Natural Mystic." With Bob Marley and the Wailers. Released 3 January 1977. Track 1 on *Exodus: Deluxe Edition.* Island/Tuff Gong, 2001. Accessed 16 December 1019. https://www.youtube.com/watch?v=NIjj_eL0yh0
>
> Söderström, Elizabeth, soprano, and Paul Badura-Skoda, fortepiano. 1983. "Erlkönig." By Franz Schubert. Track 1 on *Franz Schubert: Goethe Lieder*. Recorded January 1983. Estrée AS87, 1984. LP.
>
> (Marley 1977)
>
> (Söderström and Badura-Skoda 1983)

Notes and bibliography

> Marley, Bob. "Natural Mystic." With Bob Marley and the Wailers. Released 3 January 1977. Track 1 on *Exodus: Deluxe Edition.* Island/Tuff Gong, 2001. Accessed 16 December 1019. https://www.youtube.com/watch?v=NIjj_eL0yh0.
>
> Söderström, Elizabeth, soprano, and Paul Badura-Skoda, fortepiano. "Erlkönig." By Franz Schubert. On *Franz Schubert: Goethe Lieder*. Recorded January 1983. Estrée AS87, 1984. LP.
>
> 1. Bob Marley, "Natural Mystic," with Bob Marley and the Wailers, released 3 January 1977, track 1 on *Exodus: Deluxe Edition* (Island/Tuff Gong, 2001), accessed 16 December 1019, https://www.youtube.com/watch?v=NIjj_eL0yh0.
>
> 2. Marley, "Natural Mystic," 00:1:03–00:1:27.
>
> 3. Elizabeth Söderström, soprano, and Paul Badura-Skoda, fortepiano, "Erlkönig," by Franz Schubert, on *Franz Schubert: Goethe Lieder*, recorded January 1983 (Estrée AS87, 1984), LP.
>
> 4. Söderström and Badura-Skoda, "Erlkönig."

6.6.2 Video recordings

Generally speaking, most of the conventions applicable to sound recordings also apply here. DVDs often use "chapter" (abbreviated "chap." and akin to "track" on sound recordings) as a locator. Bear in mind that in an opera, for example, the chapter number may not necessarily coincide with a scene number.

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Author-date

Prokofiev, Sergei. 2005. *The Love of Three Oranges*. Rotterdam Philharmonic Orchestra, Chorus of De Nederlandse Opera. Stéphane Denève, musical director. Laurent Pelly, stage director. With Alain Vernhes, Martial Defontaine, Matascha Petrinsky, François Le Roux, Serghei Khomov, Marcel Boone, Sir Willard White, Anna Shafajinskaya, et al. Recorded 2005 (live). East Sussex: Opus Arte, 2006. 3 DVDs.

(Prokofiev 2005, chap. 6)

Notes and bibliography

Prokofiev, Sergei. *The Love of Three Oranges*. Rotterdam Philharmonic Orchestra, Chorus of De Nederlandse Opera. Stéphane Denève, musical director. Laurent Pelly, stage director. With Alain Vernhes, Martial Defontaine, Matascha Petrinsky, François Le Roux, Serghei Khomov, Marcel Boone, Sir Willard White, Anna Shafajinskaya, et al. Recorded 2005 (live). East Sussex: Opus Arte, 2006. 3 DVDs.

1. Sergei Prokofiev, *The Love of Three Oranges*, Rotterdam Philharmonic Orchestra, Chorus of De Nederlandse Opera, Stéphane Denève (musical director), Laurent Pelly (stage director), with Alain Vernhes, Martial Defontaine, Matascha Petrinsky, François Le Roux, Serghei Khomov, Marcel Boone, Sir Willard White, Anna Shafajinskaya, et al., recorded 2005 (live) (East Sussex: Opus Arte, 2006), 3 DVDs, chap 6.

2. Prokofiev, *Love of Three Oranges*, chap. 13.

If you accessed a video online (e.g. on YouTube, etc.) try to find information about the original production where possible and provide it. In the case below, the video was published by Video Arts international on DVD. It may well have been published earlier on VHS, but that information is not made clear in the source. Importantly, the date of performance (live recording) is given.

Author-date

Gilels, Emil, piano. 1983. *Emil Gilels Live in Moscow*. Vol. 1. Music by Brahms, Schumann and Mendelssohn. Recorded live 9 January 1983. VAI 4466, n.d. DVD. Accessed 20 December 2019. https://www.youtube.com/watch?v=twrNiJWRWoo.

(Gilels 1983)

Notes and bibliography

> Gilels, Emil, piano. *Emil Gilels Live in Moscow*. Vol. 1. Music by Brahms, Schumann and
> Mendelssohn. Recorded live 9 January 1983. VAI 4466, n.d. DVD. Accessed 20
> December 2019. https://www.youtube.com/watch?v=twrNiJWRWoo.
>
> 1. Emil Gilels, piano, *Emil Gilels Live in Moscow,* vol. 1, music by Brahms, Schumann
> and Mendelssohn, recorded live 9 January 1983 (VAI 4466, n.d.), DVD, accessed 20
> December 2019, https://www.youtube.com/watch?v=twrNiJWRWoo.
> 2. Gilels, *Emil Gilels Live in Moscow.*

6.7 Conference papers, posters, etc.

After the speaker's name and the title of the paper in quotation marks, it is necessary to provide information on the kind of presentation (keynote, paper, poster, etc) as well as the details of the conference, its location and the date of the presentation.

Author-date

> Collins, Denis. 2004. "Canon and *Obblighi* Composition in Seventeenth-Century Italy."
> Paper presented at the Symposium of the International Musicological Society, School
> of Music, The Victorian College of the Arts, Melbourne, 14 July.
>
> (Collins 2004)

Notes and bibliography

> Collins, Denis. "Canon and *Obblighi* Composition in Seventeenth-Century Italy." Paper
> presented at the Symposium of the International Musicological Society, School of
> Music, The Victorian College of the Arts, Melbourne, 14 July 2004.
>
> 1. Collins, Denis. "Canon and *Obblighi* Composition in Seventeenth-Century Italy."
> (Paper presented at the Symposium of the International Musicological Society, School of
> Music, The Victorian College of the Arts, Melbourne, 14 July 2004.)
> 2. Collins, "Canon and *Obblighi* Composition."

The example above applies only to the actual presentation as given by the speaker on the date specified. If the paper is later published as part of a conference proceedings treat it like a chapter in a book; if it appears in a journal, treat it as an article.

6.8 Thesis (unpublished)

These are treated rather like a book, save that the title is given in quotation marks rather than italics. Reference-list or bibliography entries should include information about the kind of thesis, the institution at which it was defended and the year. If the material was accessed online, information on retrieval (URL, database and access number, etc.) should be provided.

Author-date

Irving, David Ronald Marshall. "Lamentation Settings by Manuel José Doyagüe (1755-1842) Recently Rediscovered in Manila: A Contextual Study and Critical Transcription." MPhil thesis, University of Queensland, 2003.

South, Pei-Gwen. "Russian Music in England 1895-1939: A History of Its Reception." PhD thesis, University of Queensland, 2000. https://espace.library.uq.edu.au/view/UQ:105777.

(Irving 2003, 105)

(South 2000, 223–24)

Notes and bibliography

Irving, David Ronald Marshall. "Lamentation Settings by Manuel José Doyagüe (1755-1842) Recently Rediscovered in Manila: A Contextual Study and Critical Transcription." MPhil thesis, University of Queensland, 2003.

South, Pei-Gwen. "Russian Music in England 1895-1939: A History of Its Reception." PhD thesis, University of Queensland, 2000. https://espace.library.uq.edu.au/view/UQ:105777.

1. David Ronald Marshall Irving, "Lamentation Settings by Manuel José Doyagüe (1755-1842) Recently Rediscovered in Manila: A Contextual Study and Critical Transcription" (MPhil thesis, University of Queensland, 2003), 105.

2. Irving, "Lamentation Settings," 24–26.

3. Pei-Gwen South, "Russian Music in England 1895-1939: A History of Its Reception" (PhD thesis, University of Queensland, 2000), 223–24, https://espace.library.uq.edu.au/view/UQ:105777.
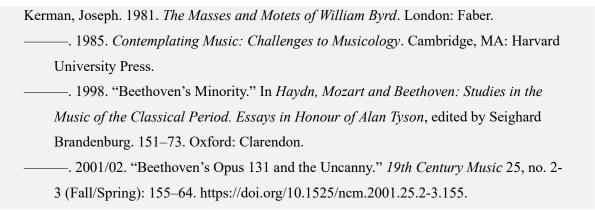
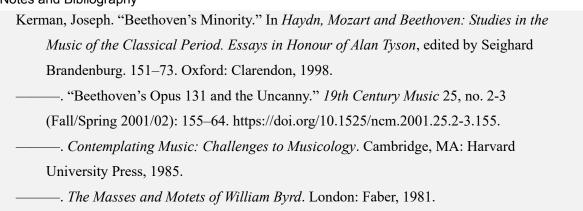4. South, "Russian Music in England," 10.

6.9 Reference list or bibliography with several works by the same author

Conventionally, where the same author is included for several references, only the first reference is given with the author's name; in subsequent entries the name replaced by a 3-em dash (———). The entries are then ordered either chronologically by publication date in ascending order (for an author-date reference list) or alphabetically according to title (for a bibliography).

Author-date

Kerman, Joseph. 1981. *The Masses and Motets of William Byrd*. London: Faber.

———. 1985. *Contemplating Music: Challenges to Musicology*. Cambridge, MA: Harvard University Press.

———. 1998. "Beethoven's Minority." In *Haydn, Mozart and Beethoven: Studies in the Music of the Classical Period. Essays in Honour of Alan Tyson*, edited by Seighard Brandenburg. 151–73. Oxford: Clarendon.

———. 2001/02. "Beethoven's Opus 131 and the Uncanny." *19th Century Music* 25, no. 2-3 (Fall/Spring): 155–64. https://doi.org/10.1525/ncm.2001.25.2-3.155.

Notes and Bibliography

Kerman, Joseph. "Beethoven's Minority." In *Haydn, Mozart and Beethoven: Studies in the Music of the Classical Period. Essays in Honour of Alan Tyson*, edited by Seighard Brandenburg. 151–73. Oxford: Clarendon, 1998.

———. "Beethoven's Opus 131 and the Uncanny." *19th Century Music* 25, no. 2-3 (Fall/Spring 2001/02): 155–64. https://doi.org/10.1525/ncm.2001.25.2-3.155.

———. *Contemplating Music: Challenges to Musicology*. Cambridge, MA: Harvard University Press, 1985.

———. *The Masses and Motets of William Byrd*. London: Faber, 1981.

In arranging a reference list or bibliography, it is not a good idea to create the 3-em dashes until the final version of the document is prepared (for instance, using software to sort the list will move all entries with ——— to the same location regardless of author) and Chicago no longer recommends it for author's manuscripts.

The 3-em dash can only be used for authors names that are exactly the same. In all other cases, the name has to be rewritten. For example, below, both references include Donald J. Grout as an author, but the first includes him as a sole author, while the second lists him as a joint author.

Author-date

Grout, Donald J. 1979. *Alessandro Scarlatti: An Introduction to His Operas*. Berkeley: University of California Press.

Grout, Donald J. and Claude V. Palisca. 2001. *A History of Western Music*. 6th ed. New York: Norton.

Notes and bibliography

Grout, Donald J. *Alessandro Scarlatti: An Introduction to His Operas*. Berkeley: University of California Press, 1979.

Grout, Donald J and Claude V. Palisca. *A History of Western Music*. 6th ed. New York: Norton, 2001.

The following should not be used in either system:

Grout, Donald J. *Alessandro Scarlatti: An Introduction to His Operas*. Berkeley: University of California Press, 1979.

——— and Claude V. Palisca. *A History of Western Music*. 6th ed. New York: Norton, 2001.