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**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 as a writer to show the sources of information that you have drawn upon in creating your own work.

**1.1 Why use a style sheet?**

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

When you present your work, your main goal is to communicate effectively with your reader, and this is improved by having a clear and consistent set of principles for how you present, organise and format things in your writing.

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

**1.2 The MLA Handbook**

There is no single, universal academic style. In fact, there are a great many, and the choice of which style to use depends on different things. One of the most common styles in use is MLA style; it is most often found in academic work in the area of learning known as “the humanities,” which includes music and much music-related research. MLA stands for “Modern Language Association [of America]” and MLA style has been in a state of evolution for well over a century.

MLA style is set out in the *MLA Handbook*. This is now in its eighth edition (2016) and the *School of Music Style Sheet* is largely based this eighth edition of the *MLA Handbook*. With some exceptions, academic work in the School of Music requires you to use current MLA style.

The eighth edition of the MLA Handbook is relatively inexpensive and can be purchased in either hardcopy ($15.00USD) or as an ebook (approx. $10.00USD). It is well worth purchasing your own personal copy. The website of the MLA is found at: [https://www.mla.org](https://www.mla.org).

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1 If you are already familiar with previous editions of the *MLA Handbook*, please note that the eighth edition contains very extensive changes. In many ways, it is now simpler and better catered to the needs of undergraduate students.

2 This is certainly the case for all courses in the first two years and most of the courses in years three and four. Some coursework that is based more in the social sciences than in the humanities will probably require you to be familiar with APA style. Always check course profiles and individual assessment requirements and, if in doubt, ask the lecturer or tutor for your course as to which style you need to be using.
1.3 About this style sheet

The *School of Music Style Sheet* provides guidance on the presentation of assignments, including how to provide citations and references properly in accordance with the eighth edition of the *MLA Handbook*.

The *School of Music Style Sheet* is not a substitute for the *MLA Handbook*. Rather, it complements the *MLA Handbook* by providing music-specific examples and explanations which are relevant to things required in academic writing about music. The *School of Music Style Sheet* also shows you how to document certain kinds of sources and materials specific to music. While the *School of Music Style Sheet* provides some reference to the mechanics of MLA style, you need to consult the *MLA Handbook* itself for the fullest explanation.

The next section covers some general issues on the presentation of undergraduate coursework assignments in the School of Music.

**Section 3** covers various conventions of academic writing for music-related work.

**Section 4** discusses the basics of the MLA system of citations using parenthetical documentation. It also outlines issues relating to plagiarism and the ethical necessity of proper citation and referencing.

**Section 5** concerns the use of footnotes.

**Section 6** outlines, in general, the information required for a list of references.

**Section 7** provides sample references of different types of work, such as might be found in music research.

**Section 8** provides advice on music-specific terminology and characters.

**Section 9** provides some information on further resources.

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3 The word “assignment” stands throughout this document as a general term for submitted written work; you can assume that this also refers to more specific terms such as “essay,” “report,” “review,” “reflection,” etc.
2 Presentation of Assignments

This section provides general advice on 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 assignment. Make the format and presentation of your assignment 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. Microsoft Word, Pages, etc.) unless otherwise directed.
- Number all pages consecutively using the page numbering function. It is also advisable to include your name and student number in the header of each page.
- Use a standard, 12-point typeface, such as Times New Roman.
- Use double or 1.5 line spacing and leave a generous margin (3cm is recommended) on both sides 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 one tab space or leave a line space between paragraphs (but not both).

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

- Use A4-sized paper of good quality.
- Fasten all sheets in correct order with a staple in the top left corner.
- You should include your name and/or student number on all sheets of paper.
- Print only on one side of the paper unless otherwise instructed. Comments and corrections in ink often show through the paper.

- 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 “page 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 assignment to a specific length is one of the skills you are being assessed on in your assignments. You should neither significantly exceed nor fall short of set word limits. Lecturers or tutors will often accept a deviation from the word limit of up to 10%, but verify this with the staff involved before submitting. Word limits do not usually include lengthy quotations or the list of Works Cited. Check with your lecturer or consult the task
description for the assignment to determine what is and what is not included in the word limit.

2.3 Coversheet

Every assignment must have a School of Music Coversheet at the front, with all details correctly filled out. Coversheets are available from the School Office, or may be downloaded: [https://music.uq.edu.au/files/627/music-assignment-coversheet.pdf](https://music.uq.edu.au/files/627/music-assignment-coversheet.pdf)

You must sign the Coversheet. When you sign it, you are indicating that you are aware of the requirements for the originality of your work, proper acknowledgement of all sources of information cited and/or consulted, and avoidance of plagiarism (see 4.3 below).

When submitting electronically, please check to see how you are required to submit the Coversheet; some lecturers require it still in hard copy, others prefer to have it scanned and included as the top page of the electronic submission.

2.4 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 all errors. 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 completely on the spelling and grammar checking tools in word processors; while useful for filtering out some errors they are not a substitute for proofreading, much less being able to spell and use correct grammar.

2.5 Submitting assignments

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.

For hard-copy submissions, most assignments will need to be submitted via the Assignment Submission Box, which is located on the landing of the 4th floor of the Zelman Cowen Building (#51). However, ensure that you check the ECP or consult course staff for any variations to this (e.g. some assignments might need to be handed in in class). For assessment that is to be submitted electronically, the most common method will be via a Turnitin link in the Blackboard site for your course. However, it is best to check the ECP or information on the assessment task to ensure that you submit the work correctly.

- 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 MLA style, including use of titles, names, foreign words, numbers, dates, quotations, etc. For additional information, please consult the *MLA Handbook* itself. A few details here are additional to MLA and specific to the *School of Music Style Sheet*, such as the use of musical examples.

3.1 Titles

3.1.1 Capitalisation

Capitalise\(^4\) the first and all main words in an English-language title and subtitle (if present), regardless of how these are formatted in the source.\(^5\) Do not capitalise words such as articles (*a, an, or the*), prepositions, co-ordinating conjunctions, or the *to* in infinitives (unless they form the first word in a title or subtitle). If there is a subtitle, separate it from the title with a colon.

3.1.2 Titles requiring italics

Italicise the title and subtitle of any large, self-contained work. These include books and monographs, periodicals (but not articles within them), theses, large-scale instrumental compositions (except those identified by genre, see 3.1.4 below), stage works (including operas and ballets), films, videos, albums, radio and television programs, long poems and works of art, etc.

Book: *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Sulzer and Heinrich Christoph Koch*

Periodical: *Musical Quarterly*

Instrumental composition: *Ein Heldenleben*

Opera: *Il barbiere di Siviglia*

Ballet: *Swan Lake*

Film: *Amadeus*

Play: *The Importance of Being Ernest*

Album: *Abbey Road*


3.1.3 Titles requiring quotation marks

Use quotations marks\(^6\) for the titles of shorter works within larger works, including named chapters in books, articles in periodicals or reference works, newspaper articles, songs from

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\(^4\) *Capitalise* means making the first letter a capital (not the whole word).  
\(^5\) For foreign-language titles, use the capitalisation conventions of that language. French, for example, uses far fewer capitals in titles than does English. See the *MLA Handbook* for more information.  
\(^6\) MLA style requires double quotation marks ("...")", not single ones (‘...’).
a cycle or album, arias and ensembles from operas, radio and television episodes, short poems from a larger collection, etc. Use quotation marks for titles of unpublished works, including papers read at conferences, lectures, and so on.

**Book chapter:** “The Age of the Renaissance: Ockeghem to Josquin”
**Article from a periodical:** “A Voice Unknown: Undercurrents in Musorgsky’s Sunless”
**Song title:** “Too Much Too Young”
**Aria from an opera:** “Possente spirto”
**Article in a reference work:** “Milhaud, Darius”

### 3.1.4 Titles requiring neither italics nor quotation marks

Some works have titles that do not use either italics or quotation marks. These include: instrumental compositions that are identified by genre, key, and/or number; religious texts; formal divisions of a stage work; titles of book series. Where generic musical works include identification by opus number, or a similar device, use a comma to separate this information.

- **Instrumental works named by genre:** Symphony no. 9 in D minor, op. 125
- **Nocturne in E-flat major, op. 9, no. 2**
- **Sonata in E minor, Hob.XVI:34**
- **Religious text:** Deuteronomy
- **Book series:** Models of Musical Analysis
- **Generic book section:** bibliography
- **Formal division of a stage work:** act 3, scene 2

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.

Words designating generic sections of a work do not require italics, quotation marks, or capitalisation (unless they begin a sentence). Examples:

- chapter 5, preface, third movement, appendix A, etc.

### 3.1.5 Shortened titles

Titles of more than a couple of words that are frequently referred to in your text may be shortened. Give the full title the first time you mention it and then use a shortened form of the title that is commonly used or, at least, easy to identify. Leave out initial articles (*a, an, the*).

<table>
<thead>
<tr>
<th>Full title</th>
<th>Shortened title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symphony no. 3 in E-flat major, op. 55 (<em>Eroica</em>)</td>
<td>Third Symphony</td>
</tr>
<tr>
<td><em>Le nozze di Figaro</em></td>
<td><em>Figaro</em></td>
</tr>
<tr>
<td><em>Sgt. Pepper’s Lonely Hearts Club Band</em></td>
<td><em>Sgt. Pepper’s</em></td>
</tr>
<tr>
<td>“The Last Rose of Summer”</td>
<td>“Last Rose”</td>
</tr>
</tbody>
</table>
3.2 Names

Give the names of persons in full the first time you write them, then use an appropriately shortened version for all subsequent references. Usually this will be the surname, but there are exceptions. 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 some music-specific examples:

<table>
<thead>
<tr>
<th>Full name</th>
<th>Shortened name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ralph Vaughan Williams</td>
<td>Vaughan Williams</td>
</tr>
<tr>
<td>Josquin des Prez</td>
<td>Josquin</td>
</tr>
<tr>
<td>Lorenzo de’ Medici</td>
<td>Lorenzo</td>
</tr>
<tr>
<td>Manuel de Falla</td>
<td>Falla</td>
</tr>
<tr>
<td>Victoria de los Angeles</td>
<td>los Angeles</td>
</tr>
</tbody>
</table>

3.3 Foreign words

Non-English words crop up frequently in the discussion of music. Take great care with regard to spelling, use of accents and other diacritical marks, and plural forms. It is usual to italicise foreign words, except for personal names, names of places and institutions, and frequently used musical terms of foreign origin (e.g. adagio, basso continuo, minuet, sonata, etc.).

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 based on MLA style:

- If you can express the number in one or two words, write it out in full.
- If you need more than two words, use an Arabic numeral.
- 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).
- Do not use superscript for ordinal suffixes (e.g. use 6th, not 6th).
- 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, two thousand years, around seventy-two operas, 315 bars long, 247 musicians, 1,327 performances, one half of the orchestra, 2½ measures, the twenty-third sonata, Beethoven’s Fifth Symphony, the 122nd year

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7 An exception to this rule applies to Italian terms for dynamics (see section 8.5).
8 If your word processor automatically formats this way (e.g. turns “3rd” into “3rd” as you type), turn this feature off.
For a range of numbers separate the first and last numbers by an en dash⁹ 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).

If the number is qualified by a symbol or an abbreviation, is part of an address, is expressed as a decimal fraction, or forms a page reference (as in the examples below), always use an Arabic numeral (unless it forms the start of a sentence):

5%, $100, 58 Queen Street, 4.3, page 7, pp. 6–12, etc.

Use lowercase Roman numerals when referring to the preliminary pages of a book (e.g. p. xix, or pp. iv–xvi); use uppercase Roman numerals when they are used with the names of people (e.g. Napoleon III, Henry VIII, etc.).

3.5 Dates

Centuries and decades are written without capitals (e.g. the seventeenth century, nineteenth-century music,¹⁰ 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.

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. In citations and references, abbreviate names of months longer than four letters—e.g. 26 Feb. 1968.

3.6 Quotations

Use quotations sparingly. Use them only when they support your argument, and avoid lengthy quotations. Too much direct quotation severely detracts from the impression that you are able to say anything in your own words. When you do quote another writer’s words, they must be reproduced exactly in all matters of spelling and punctuation.

3.6.1 Short quotations

If the passage you want to quote is three lines or less, incorporate it into your text and enclose it within quotation marks (“…”). Remember that you must quote the material accurately and faithfully to the original (see 3.6.4 and 3.6.5, below).

When you run short quotations into your sentence structure, you might need to add a comma or full stop at the end, for grammatical purposes. If so, this should be enclosed within the closing quotation mark, unless there is a citation directly following the quotation, in which

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⁹ To create an en dash: in Windows, type CTRL + minus (on the keyboard, with number lock on); in Mac, type option + minus.

¹⁰ Avoid the common error of not hyphenating compound adjectives. In the example above the adjective seventeenth modifies the noun century, but the words nineteenth and century together form a compound adjective modifying music and, therefore, have to be coupled by a hyphen.
case the punctuation follows the citation. Other grammatically required punctuation (e.g. a colon, semi-colon, or em dash) should be placed outside the closing quotation mark.

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

For non-prose texts, such as poems, song lyrics, etc., separate lines by a slash, with a space on either side (see the third example below).

There was also Beaumont Read, a male alto whose voice was described by a contemporary as “inexpressibly sweet and sympathetic” (Browne 242), whose renditions of ballads were always particularly well received.

Dahlhaus reminds us that “Schoenberg found the word ‘atonal’ offensive,” and he notes that there was most likely a provocative intent behind early use of the term (120).

Jeitteles and Beethoven both emphasise the power of music in the pursuit of love in the lines “Dann vor diesen Liedern weichet / Was geschieden uns so weit” (qtd. in Prawer 28).

Always make sure that you incorporate the quoted material with your own text in a grammatically correct way.

3.6.2 Use of quotation marks for purposes other than quotation

Sometimes you will want to use quotation marks to set off a word or phrase for emphasis or to show that the word is used ironically. In such cases, still use double quotation marks; MLA does not recommend using 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.

3.6.3 Longer 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 one tab space, and using single line spacing for the quoted material (see the example below).
Hence, too, the dilemma of whether it is more accurate to speak of the enduring popularity of Chaliapin or of Musorgsky’s opera 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 [*sic*] 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 *Boris Godunov* was in itself popular with the public as opera, not just as a star vehicle.

For block quotations, do not use quotation marks to enclose the quoted material. When followed by a citation, any terminating punctuation now precedes the parenthetical reference. Also, avoid the common errors of setting block quotations in italics or changing the font size.

### 3.6.4 Material omitted from and/or added to a quotation

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).

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 into square brackets.

If 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 it flows grammatically within your text (but without changing the basic meaning);
- showing that emphasis in a passage has been added; or
- showing that an apparent error is not of your making but occurs in the original source, through the use of *sic*.

The following passage illustrates some instances of omission and addition:
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 world [sic, read: world]. It is far away from all we think of in… the word opera….It will sweep all before it. (John Runciman, qtd. in Midgely 26, emphasis added)

3.6.5 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. See also section 4.3.7.

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 125).

3.6.6 Quoting out of context

When you omit words from or add them to a quotation it is important that you do not alter the basic meaning of the author’s original words. Consider the following quotation:

“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” (Rosen 381).

Now consider the following incorporation of parts of the original quotation:

“The question of Beethoven’s position,” according to Rosen, is “complicated by the fact that Haydn and Mozart…were…‘Romantic’ composers” (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 gratuitously just to fill up space and make your assignment “look good.”

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. 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 a music notation program such as Finale or Sibelius. These have the capacity to select and export graphics files (tiff or jpg), which you can then import as a picture into your document. The free notation editor MuseScore also has the functionality to export files using a simple select, cut and paste method.

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.11

All examples require a caption, placed 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 the composer, the title of the work, the movement or section, range of bars quoted, and so on, with each element separated by a comma.12

When you place the example in your text, align it left with the same margin as the body text. Make sure that there is one full line space between the body text and the top of the example as well as one complete line space below the caption. The example must be placed as near as

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11 A useful resource on these conventions is: Heussenstamm, George. *The Norton Manual of Music Notation*. Norton, 1987. It pre-dates the widespread use of music notation software, but the principles of notation explained in it have not changed and still largely apply to music set using a computer.

12 The School of Music deviates from MLA here and uses the British terminology *bar* or *bars*. MLA requires use of the American terminology, *measure* or *measures*, the abbreviations for which are *m.* and *mm.* Due to the brevity of the British terms, the abbreviations *b.* and *bb.* are not much used. You may use *m.* and *mm.* if you prefer; just be consistent either way.
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 following sample passage shows how examples should be incorporated into a text.

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. 1), which elaborate a post-cadential, auxiliary six-four over a tonic pedal.


Note that the chromatic spelling here favours $b5$ ($E5$) in preference to $#4$ ($D#$) in this strongly plagal harmonic environment. Comparison with the spelling of the chromatic scale in the opening of the same work (Ex. 2) reveals that this is a conscious choice on Chopin’s part.

Ex. 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 $b4$ notation. The fact that pc 3 remains spelt as $D#$ in these bars, regardless of direction, further supports conclusions about Chopin’s awareness of this usage.
### 3.7.2 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 detail here, and if you are concerned about your use of examples, then seek comprehensive and legally based information on the topic.\(^\text{13}\) It is also 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 the performance and recording 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. 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 reproduce (e.g. photographically) a particular score (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.
- 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 or lecturer), 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 a publisher should you wish to reproduce musical excerpts in your work for purposes of exemplification, especially as most postgraduate theses now go directly into open access once they have passed examination.

4 Citation and Referencing Fundamentals

Citations and references are the means by which you identify the source of the words, information, opinions and ideas of others that you quote, paraphrase, synthesise, or otherwise draw upon, in your work. Keep in mind the following definitions:

- A citation is the specific part of your text where you show your reader that the material you have just presented (quotation, paraphrase, idea, etc.) has come from a specific source, including where you found the material within that source.
- A reference is the full description, set out according to the style in use, of the source that is linked to the citation.

Citations occur in the text of your assignment; references occur in a list of Works Cited at the end of your assignment.

4.1 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);
- general referrals or appeals to facts or information;
- 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 any source for any type of information anywhere 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 proverbs (e.g. “a stich in time saves nine”), familiar quotations (e.g. “abandon hope ye who enter”), common knowledge (e.g. Beethoven lived virtually all of his adult life in Vienna), undisputed dates (the Armistice was signed on 11 November 1918) and so on.

4.2 How to cite

Parenthetical documentation is the method of citation and referencing recommended in the MLA Handbook. It works by placing a brief citation in parentheses at the precise point required in your text. This citation provides just enough information to identify the full reference, which is given in a list of Works Cited at the end of your paper. For example, the following sentence paraphrases an idea from a book by Charles Rosen:
One position holds that our present-day historical grasp of late eighteenth-century musical style—as a logical culmination of the progressive development of musical language since the beginning of the Renaissance—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 57).

The citation “(Rosen 57)” identifies Rosen as the originator of this idea about eighteenth-century musical styles and tells your reader that they will find this idea on page 57 of the work that you refer to. This citation links to the full reference to Rosen’s book (*The Classical Style*), which is to be found at the end of the assignment in the list of Works Cited, where it would look like this:


### 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 areas 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 deadline looming; 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](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.

There is further information relating to plagiarism on the UQ myAdvisor site: http://www.uq.edu.au/myadvisor/academic-integrity-and-plagiarism.

Additionally, all UQ students are required to complete the Academic Integrity Online Tutorial (https://www.uq.edu.au/integrity/) and will not be able to graduate until they have done so; it therefore makes sense to complete this tutorial at the beginning rather than at the end of your undergraduate degree.

- Please note the following:
  1. Even if you commit plagiarism unintentionally, it remains unacceptable practice and, if detected, will still result in proceedings in relation to misconduct being initiated.
  2. Signing the Coverheet that must accompany all material submitted for assessment (see 2.3) is a declaration 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

In the following examples, you may look up the full reference in section 7; numbers in square brackets in the lower right of the example boxes locate these references by subsection. So, in the first example below, you will find the full reference to the citation of Butler’s work in section 7.1. If you are reading this electronically, you can click on the number to take you to the relevant section.
4.4.1 Citing sources by a single author

This is the simplest type of citation, and all that is needed to tie it clearly to the correct reference in the list of Works Cited is typically the author’s surname and a page reference (works without page numbers are discussed below in sub-section 4.3.4).

Schoenberg always maintained that his works followed “an inexorable logic, whose aim was evolutionary rather than disruptive” (Butler 47).

If the author’s name already appears in your text, then the page reference alone is required provided it links in an obvious way to the author’s name.

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” (47).

4.4.2 Citing specific volumes and pages from multivolume sources

If there is more than one volume to the source, you need to indicate both the volume number and the page number, respectively, separated by a colon. You do not use the abbreviation vol. before the volume reference.

Wagner’s parlous financial state is clearly laid out in his letter to Liszt dated 16 November 1853 (Wagner 1: 337–44).

In the example above, the letter is found on pages 337–44 from volume 1 of the source cited.

If you are referring to the entire volume in your reference, rather than to specific pages in a volume, follow the author’s surname with a comma and use the abbreviation vol.

The extensive correspondence of the two composers underlines their growing sense of artistic kinship in the years leading up to and including Wagner’s exile and Liszt’s early Weimar period (see Wagner, vol. 1).

4.4.3 Citing works listed by title

Some works (typically videos, some recordings or albums, etc.) are better referred to by title rather than author, although this can be a matter of emphasis. For a work that is listed by its title in your list of Works Cited only give the full title in the citation if it is brief (three words or fewer), otherwise use a shortened form. Include the page numbers (if present) as you would normally.
This was the period in which, out of the humanist aspirations of the late-Renaissance, arose a new, synthetic form, known today as opera (“Golden Age”).

In the example above, the source is a documentary video, so no page numbers can be given.

To shorten titles correctly and consistently:
- Try to use words from the beginning of the title.
- Use only enough words (usually three at most) to identify the work adequately.
- Omit articles (A, An, or The) that form the first word in the title (e.g. the full title in the reference for the citation above is “The Golden Age” but the definite article (“The”) is dropped in the citation).
- The abbreviated title should follow the same format as that for the full title: if the full title requires italics, the abbreviated title should also be in italics; if the full title is in quotation marks, the abbreviated title must also be in quotation marks, etc..

4.4.4 Citing works without page numbers

These include not only some articles in online periodicals but also web pages, performances, video recordings, and so on. For sources with text but no page numbers, indicate n. pag. (no pagination) for the page reference; if paragraphs are numbered in the source, you may provide a paragraph reference, using the abbreviation par. (or pars.). For non-text sources (performances, recordings, etc.) provide only the author name and/or title (see 4.3.3 above).

Others attribute the idea of the Tristan Chord as a deviant type of augmented-sixth chord to Carl Meyerberger (Rothgeb, par. 11).

The long list of peoples’ deputies quoted at end of Shostakovich’s letter to Glikman needs to be understood as deliberate irony (MacDonald and Feofanov, n. pag.).

4.4.5 Citing more than one work by the same author

If you refer in your text to more than one work by the same author, more information is needed than just that author’s name so that the reader can determine which of that author’s works you are referring to.

The Fifth Symphony did not mark the end of Beethoven’s instrumental dramas in the key of C minor, late works such as the Sonata op. 111 show that “new perspectives on the minor mode were opening up” in his final creative phase (Kerman, “Beethoven’s Minority” 173).

In the example above, the author’s surname is followed by a comma and an abbreviated title before the page reference. (See rules for abbreviating titles in section 4.3.3 above.)
Kerman, writing in the mid 1980s, lamented the slowness of musicology to take to the evidence of early twentieth-century sound recordings (*Contemplating Music* 214).  

[7.11]

In the example above, the author’s name is prominent in the text, so here you need only include the abbreviated title and the page number(s) in the citation.

### 4.4.6 Citing more than one source in a single parenthetical reference

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, but separate them with semicolons. However, avoid lengthy parenthetical references that might disrupt the flow of your text. For documentation requiring more than two citations at a single point it is better to use a footnote (see 5.1).

[7.1 & 7.4]

Butler’s point about the “evolutionary” aspect of Schoenberg’s modernism is a condensation of the composer’s own, lengthy self-examination (see Butler 47; Schoenberg 79–92).

### 4.4.7 Indirect quotations

Always try to use the original source for quotations. If this is not possible, provide the source in which you actually found the quotation or information and show that it is indirectly sourced by using the abbreviation *qtd. in* (quoted in). (Also see 3.6.5 above.)

[7.9.2]

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. (*qtd. in Shank* 129.)

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.

14 In the example given, you should not have something like: (see Butler 47) (see Schoenberg 79–92).
5 Footnotes

Before parenthetical documentation became a common practice, citations were given in footnotes (or sometimes endnotes). Some styles and publication still use footnotes or endnotes for this purpose. MLA style, as a rule, does not.

However, there are still occasions where you might want to use a footnote in an assignment. These will fall into one of two categories: bibliographic footnotes and content notes.

5.1 Bibliographic notes

These act like parenthetical documentation, to give reference to the source of an idea, paraphrase, quotation, and so on. They are useful when you wish to cite several sources simultaneously, where a lengthy parenthetical reference would clutter up the text too much.

5.2 Content footnotes

These are used for asides and peripheral points. In general, avoid them. If absolutely necessary, keep them brief and succinct. Some markers include the words of content footnotes in the word count for the assignment, which means that excessive and discursive use of content footnotes could blow out your word count and affect your grade to the negative.

The following shows an example of a bibliographic and a content note, respectively:

A dominant trend in Russian and Soviet scholarship is found in the focus on aspects of modality and the influence of folk music.\(^1\) This is to be expected, given the residue of a socialist-realist aesthetic manifest in Soviet musico-academic life until, at least, comparatively recently.\(^2\)

\(^1\) See, for example, Zhukova, Drushkin and Obraztsova. Less ideologically conditioned is the analysis of Trembovel'skii.

\(^2\) A consideration of the treatment of Musorgsky’s *Sunless* in Soviet literature shows how problematical the criticism and analysis of a work of so decidedly urban, decadent and “formalist” a cast could be (see Walker). The persistence of the Rimsky-Korsakov version of *Boris Godunov* in Bolshoi-Theatre productions to the present day is also testimony to reservations even of post-Soviet officialdom with regard to certain traits and subtexts in Musorgsky’s work (see Taruskin, *Essays* 395-407).

To place the footnote, you will find that most standard word processors have an insert footnote function that places and numbers the footnotes automatically.
6 List of Works Cited / List of Works Consulted

The list of Works Cited is an alphabetical listing of all the sources cited in your assignment. If you consulted more sources than you actually cited, you should include these in a separate list called Works Consulted.

Some basic rules for organising and setting out the list of Works Cited are:

• 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 line spacing (same as the rest of your assignment);
• Use a “hanging indent” (i.e. the first line each reference is aligned with the left margin and any subsequent lines shifted right by a tab space or a cm).\(^{15}\)
• The list should not be numbered or use dot points.
• There are no line spaces between entries.

This layout is reproduced in all the examples in section 7, so you can see how it should appear.

6.1 What information to include in your references

Keep accurate records of your sources as you find them while doing the research. This will save a great deal of time. It is much less convenient, and sometimes impossible, to go back to the source to get the right information later. Consider using referencing software such as EndNote (available free via the UQ Library.)

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

• Books will have information on the title page and copyright page (usually the reverse of the title page).
• Periodical articles will have information about the author and title of article on the first page of the article, and information about the periodical on the title page.
• 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 the MLA Handbook for more information on this).

6.2. Formatting your references

Once you have gathered the information required for each source, MLA provides a relatively simple system for placing your references in a consistent format that is easy to follow by you and your reader.\(^{16}\)

\(^{15}\) It is worth investing the time learning how to do this in your word processor, it is not difficult.
\(^{16}\) NB: In the eighth edition, MLA has made very extensive changes to the way references should be formatted. This is because of the proliferation of types of media in which sources might appear. If you are familiar with earlier MLA systems, you will want to revise your understanding of this process carefully. Refer to pp. 20–53 of the MLA Handbook, 8th ed. for a full explanation of the new, revised style format.
The key elements required are set out in the table below, showing also the punctuation required to separate each element.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Author</td>
</tr>
<tr>
<td>2.</td>
<td>Title of source</td>
</tr>
<tr>
<td>3.</td>
<td>Title of container</td>
</tr>
<tr>
<td>4.</td>
<td>Other contributors</td>
</tr>
<tr>
<td>5.</td>
<td>Version</td>
</tr>
<tr>
<td>6.</td>
<td>Number</td>
</tr>
<tr>
<td>7.</td>
<td>Publisher</td>
</tr>
<tr>
<td>8.</td>
<td>Publication date</td>
</tr>
<tr>
<td>9.</td>
<td>Location</td>
</tr>
</tbody>
</table>

The first two items are somewhat self-explanatory. If there is no obvious author (e.g. for a television broadcast), then the title alone will form the main entry. Each of these entries is followed by a full stop.

Items 3 to 9 refer to a concept of a “container,” which should be thought of as something in which the source appears. For instance, an article will appear in a periodical and the periodical is, therefore, the “container.” Other examples could include a song (source) that appears in an album (container), or a chapter (source) that appears in an edited book (container).

It will not always be necessary to provide information for each of these elements, as this will depend on the container. For example, a book that is essentially self-contained will require you just to provide the publisher and date of publication. But works that are not self-contained, require identification of the title of the container.

Examples of the title of a container would be:

- *Journal of the American Musicological Society* (periodical);
- *Nevermind* (rock album);
- *Winterreise* (song cycle);
- *Grove Music Online* (database)

Concerning the remaining elements (4–9):

- Other contributors might include an editor or translator, an arranger, a performer, etc.
- Version might refer to an edition, or an update (e.g. software), or a re-release.
- Number might refer to the volume number of a reference work, or the volume and/or issue number of a periodical, or an episode from a television series, etc.
- Publisher refers to the organisation responsible for making the source publically available, and includes book publishers, record companies, distribution networks, hosting sites, and so on.
- Publication date refers to the date the source was made available. This does not always relate to a single date, so it is important to determine what date is most appropriate (see *MLA Handbook* 42–46 for more information).
- Location helps the reader find the source. For instance, a periodical article or book chapter needs page numbers to provide the location within the container (the book or periodical volume), while online works might require the URL to assist in this regard.
Each of the elements 3–9 are separated by a comma. Sometimes, a container itself will be part of a larger container, in which case elements 3–9 can be repeated (see the *MLA Handbook* 31–33 for more information). Section 7 provides a number of examples of references formatted according to this system.

### 6.3 Publishers’ names

Publisher’s names are often abbreviated in references. The following guidelines apply:

- Omit business words and abbreviations, such as: Co. (Company), Ltd. (Limited, Inc. (Incorporated), etc.
- Shorten the words “University” and “Press” to U and P, respectively.
- 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).

Here are some examples:

<table>
<thead>
<tr>
<th>Full name of publisher</th>
<th>Name of publisher as it appears in reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oxford University Press</td>
<td>Oxford UP</td>
</tr>
<tr>
<td>University of California Press</td>
<td>U of California P</td>
</tr>
<tr>
<td>W. W. Norton &amp; Company</td>
<td>Norton</td>
</tr>
<tr>
<td>Ernst Eulenberg</td>
<td>Eulenberg</td>
</tr>
<tr>
<td>Faber and Faber</td>
<td>Faber</td>
</tr>
<tr>
<td>J. M. Dent &amp; Sons Ltd.</td>
<td>Dent</td>
</tr>
<tr>
<td>G. Henle Verlag</td>
<td>Henle</td>
</tr>
</tbody>
</table>

### 6.4 Place of publication

MLA style used to require an indication of the place (city) of publication as well as the publisher’s name. The standard format looked like: “New York: Norton, 1998.” It is no longer necessary to include the city of publication, as it has little relevance. There is one exception, however: for publications prior to 1900, replace the name of the publisher with the city of publication.

7 Sample Entries in a List of Works Cited

7.1 A single book by one or more authors/editors


Note the following:

- Single author names are given in reverse order (surname first).
- For two authors, the second author’s name is not reversed (see the first reference)
- Where there are more than two authors, the first author’s name is given, followed by *et al.* (see the second last reference)
- Where the main contributors were editors, this is shown after the name(s).
- Note the difference between the two references edited by Michael Musgrave. They are essentially the same text: one is a print version, the other an online version. It is important to indicate which you used. In the online version, because it replicates the original print version, details of this are included as the first container. The second container is *Cambridge Core* (Cambridge University Press’s online portal), followed by the date of online publication and the URL.

7.2 A book in a series


Here the series (Models of Musical Analysis) is the title of the second container. It is the 2nd in this series, hence the “2” after the comma.
7.3 A multivolume work


The example above refers to an entire multivolume work. Generally speaking, you do not need to show the entire number of volumes, but it can be added as an optional piece of information. Note that the date provides a range, referring to the period of time in which the entire set was issued.


The example above shows a reference to a single volume (volume 2) from a multivolume work. The date of publication (1969) refers specifically to the date of publication for the volume you are citing. While you are not obliged to show the reader how many volumes there are in total, it is common to include this additional information after the reference.


In this example, the work is a volume from a multivolume source in which each volume has a different title. Here is it useful to think of the overall title of the set as the container title. Again, the total number of volumes for the set as a whole is given as optional information.

7.4 A work (chapter, essay, short story, poem, etc.) in an edited book, anthology, or collection


This example shows an article (“My Evolution”) originally published separately, and later included in a collection of writings by the same author (Schoenberg). Note that the title of the container is the book (*Style and Idea*), with other contributors being the editor and translator. The final element, location, shows the pages in which the article is found. Optional information about the original publication could be provided if desired, but is not given here, and is not, strictly speaking, necessary (unless relevant to your argument).


Both of the examples above show instances of book chapters contained within edited books. The reference is listed according to the author of the chapter. The book title is the title of the container. Note how in the second entry (by Musgrave) the author of this particular chapter also edited the book. This is not uncommon, but you still have to treat them as separate entities in your reference.

7.5 Cross referencing


In the examples above, one reference is to a book edited by Christopher Norris. The other three references are to chapters that can be found in this edited book. To make things simpler, these have been cross-referenced by supplying the minimum amount of information needed to identify the edited book as the container (in this case, all you need is the editor’s name, Norris) and the specific location (page numbers) for each chapter.

7.6 An article or entry in a reference work

A reference work is a dictionary, encyclopaedia, compendium, database, etc. Nowadays, these are often published online. Dictionary or encyclopaedia entries are part of a larger work, so the title of the entry always goes in quotation marks. In the first reference above, there is no listed author for the entry, so this is listed by title. The second two references show the same entry in the original print version (The New Grove Dictionary of Music and Musicians) and the current online version (Grove Music Online) of the same basic source.

7.7 A republished work


For older works that have been republished in newer editions, it is a good idea to provide the original year of publication. This can be placed after the title of the source, followed by a full stop. In the first example above, the original publication had a different title, and this is supplied as optional information after the reference.

7.8 An article in a periodical in print copy


The examples above show typical references for articles that appear in periodicals (in print form). Most periodicals group their individual issues (numbers) into annual volumes. It is customary to provide both the volume and the issue number. Some periodicals only go out in issues. The second reference above is one such case, and here you simply provide the issue number. The date is given as for the given issue.

7.9 An article in a periodical sourced from the Internet

There are two basic categories of periodical publications on the Internet: (1) online periodicals, in which the material has only ever appeared online, and (2) online databases that compile scans of periodicals that originally appeared in print (such as JSTOR, Project MUSE, and so forth).
7.9.1 An article in an online only periodical


The main difference here is that, because this is an online only source, that location provided is a URL rather than page numbers. While most online journals provide relatively stable sources, like any material published on the web, their location and even, potentially, their texts are changeable. Therefore, it is common practice to include the date of access after the reference.

7.9.2 A periodical article originally in print accessed via an online database


It is very common nowadays to access via the Internet articles in periodicals that were first published in print format. Usually these come in the form of a pdf that is a photographic reproduction of the original print version. Treat the periodical title as the first container and then add the information about the hosting source as the second container. You can also add your date of access.

In the first example above, the article was retrieved from Project MUSE. This forms the title of the second container, and all that is needed is the location, which in this case is the URL.

Some publications use DOIs (digital object identifiers) and if your article has one of these, provide it in preference to a URL, as in the second two examples, which are hosted by Duke University Press Journals Online and JSTOR, respectively.
7.10 A review of a book, film, opera, concert performance, etc.


If the review has a title, start with this, followed “review of” and identification the item being reviewed. In the first example, this was a concert of two works by Stockhausen and, because performance of the work was also under review, it is relevant to include information about who performed the music. This came from a section of a newspaper, hence the word “Metropolitan” (the title of the section of the newspaper) before the page number. The third example concentrates exclusively on the work (an opera by Shostakovich), and so this is all the information needed. The second reference above was an untitled review (of a book) so here the source title simply starts with the words “Review of” followed by the book title.

7.11 References to more than one work by the same author


The references above are all by the same author (Joseph Kerman). Each entry by Kerman is listed alphabetically by title. Only the first entry sets out the author’s name; all the subsequent entries replace the author’s name with a triple em dash (———).

17 To create an em dash on a PC hold down alt+ctrl (number lock has to be on) and type a minus sign (number pad); to create an em dash on a Mac hold shift-option and type a minus. To create a triple em dash, do either of these three times.


In the example above, the case is more complex. The first entry is by a single author (Grout); the second is by this same author (Grout) and another (Palisca). In such cases, you have to treat the dual authors as an entirely new author (i.e. you can not use: “——— and Claude V. Palisca”).

### 7.12 A document on the Internet


The example above shows the usual way to cite a piece of writing on the Internet. To find the title of the container, you may have to find the home page from which the specific source is linked (in this case *Music Under Soviet Rule*). You should, however, provide the URL for the actual source. Additionally, provide the date of access.

> Exercise great critical caution when using documents found on the Internet. Except for material in online periodicals and other scholarly sources, such as Grove Music Online, information of the Internet is not subject to the usual processes of academic peer review and can sometimes be opinionated and unreliable. This is especially the case with blogs, twitter feeds, and so on.

### 7.13 A musical score

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 3.1.4). For example, MLA style presents the title of Beethoven’s Ninth Symphony as follows:

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

However, in published form, you need to provide the details as given by the publisher on the title page, like you would a book. These details will inevitably vary from one publisher to the next.

Figure 1 on the next page shows the title pages for two different editions of Beethoven’s Ninth Symphony. Below that is shown how these two publications would be given in a list of Works Cited.
If you compare the two you can see how the source title has been produced in each case (the first reference corresponds to the title page on the left in Fig. 1). 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 one.) Note also that neither publication shows a date, in which case you need to indicate n.d. (not dated).

Here 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). When you retrieve what was previously a printed edition this way, you need a second container to indicate the database. 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.
7.14 A sound or video recording


The first element in the reference may depend, for music recordings, on where you wish to place the emphasis. For instance, in the first reference above, the emphasis is placed on the creator of the musical work (Bach). In the fourth, fifth and final references, the emphasis is not on the composer, but on the particular performances of the works; this would be relevant if you were comparing interpretations, or considering aspects of performance practice. The second item is not a recording of a musical work, but a program about music. In this case, it is more useful to list the item by its title, rather than by author or presenter. Also, while not strictly necessary, it is useful to indicate after the reference, what medium the recording or video is provided on. In the case of a web hosting service such as Spotify, then it should be indicated that the material was accessed in this way. Treat the hosting service as a second container, the first container is the original recording (see the fourth reference).

7.16 A radio or television broadcast


In the examples above, it is useful to indicate the medium of broadcast, and also the date of broadcast. In the second example, the source was part of a series. The title of the series forms the title of the container.

7.17. A performance (concert, ballet, opera, play, etc.)

*Brahms to Bracanin.* Performance by University of Queensland Symphony Orchestra, conducted by Werner Andreas Albert, Brisbane, Queensland Performing Arts Centre
*Romeo and Juliet.* By Sergei Prokof'ev, performance by l'ia Kuznetzov and Natal'iia Sologub,
Ballet and Orchestra of the Mariinsky Theatre, conducted by Mikhail Argest, Mariinsky Theatre, St. Petersburg, Russia, 8 Dec. 2004.

Unless you wish to emphasise the contribution of specific performers, references to a performance usually begin with the title, in italics. If there is no title as such, use a generic description (e.g. *concert*, *recital*, etc.), in regular type.

Only use this type of reference if you are actually referring to a live performance that you attended in person (for instance, if you are reviewing it). If the performance you are referring to is a recorded one on CD or DVD, or if it was broadcast, use the formats in 7.15 or 7.16, above.

7.18. A lecture or conference paper


Begin with the speaker’s name. Give the title in quotations marks or, if no title is available, give a generic description, such as a course title, or lecture series. Include information about the event (if any), date on which the presentation took place, and the location. Information about what kind of presentation it was is also helpful to include after the reference (lecture, conference paper, address, etc.)
7.19. An unpublished thesis


A thesis (or dissertation) is a unique type of document. As it is a stand-alone work, give the title in italics. The date is also a core element. The container includes the institution and also a description of the dissertation. If you accessed the dissertation via the Internet (e.g. as a document on a university’s website, such as UQ eSpace), then treat this as a second container (see the second reference).
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.  

8.1 Music characters, fonts and word processing

One of the main issues in writing about music relates to musical characters and fonts. If you require specific music characters (such as 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 wide line spacing. To overcome this problem, you need to download a specialised 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:

- A simple, free font that has been around for a long time is “Shpfltnat”; it is best found by Googling “shpfltnat.”
- A useful resource is found on the composer Matthew Hindson’s website, where a range of free music fonts are listed: 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 often 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.

8.2 Pitch and pitch-class names

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

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19 Shpfltnat and Sicillian Numerals were used in the preparation of this document.
20 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 8.3.
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. If you do not have a font for these, it is acceptable to substitute look-alike standard characters (#, b, x, and bb).

D flat or Db or Db
A natural or A♮ or just A
F double sharp or F♯ or Fx (but not F♯♯ or 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.

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. If pitch class and key/chord quality form a compound adjective, connect them with a hyphen.

the key of G major; the G-major triad
B minor not b minor and not b
C-sharp minor not C# minor nor C♯ minor or C♯, etc.
Symphony in A major; A-major Symphony
Symphony in E-flat major not Symphony in E♭ major nor E♭-major Symphony, etc.

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

F♯–A–C♭ or F♯–A–C–E♭

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 and 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.

8 or 8^  
3–2–1 or 3^–2^–1^  

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21 This is different from 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.)

22 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.”
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 range of systems available to do this, and it does not matter which one you use, as long as you stick to one system consistently. The following figure shows the common solutions for letter-name and sol-fa notation.

![Figure 2. Some common methods of register-specific pitch notation.](image)

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, and perhaps least satisfactory, solution, is to

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24 E.g. the FiguredBassMH on Matthew Hindson’s site, or Sicillian numerals (see section 8.1)
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 four ways of
writing the dominant triad in second inversion, in order of preference:

\[ V_3 \] [using a special font]
\[ V^{6/4} \] [using superscript numerals and /]
\[ V^6 \] [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.

\[ Bb^7, Em^7, E^6/Bb, C^\#6^4 \], etc.

### 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.²⁵

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:

\[ C \text{ or } C \]
\[ \frac{7}{8} \text{ or } 12/8 \]
\[ \frac{5}{8} \text{ or } 3/4 \]

²⁵ Note, however, that if you were referring to this movement its number (not by its tempo designation) there
would be no capitalisation—“The second subject of the first movement of Beethoven’s Sonata in C major…”.
9 Resources


This is the first port of call for matters relating to citation and referencing, as well as for help in relation to consistency of writing.

*The MLA Style Centre.* Modern Language Association of America, 2016, [https://style.mla.org](https://style.mla.org).

This is a companion website to the *MLA Handbook*, and contains a range of resources that are helpful (sample papers, FAQs, etc.).


This is the help sheet prepared by the UQ Library with information on citation and referencing in MLA style. It contains a number of examples of different cases.


This text is aimed more at writers seeking to publish than undergraduate students, but it is still a very useful guide to preparing manuscripts (including assignments) on music. This text is available as an eBook via the UQ Library.


Although dating from days prior to the widespread use of music notation software, this book sets out principles for music notation that are still relevant and should be useful even when preparing material using Finale, Sibelius, MuseScore, etc.


This guide, though not based on MLA, has some useful advice on writing about music and is highly recommended.


This is UQs online academic integrity tutorial. *No student can graduate from UQ without completing this tutorial.* If you have not done it yet, DO IT NOW!