

A QUICK GUIDE TO REFERENCING AND BIBLIOGRAPHY

Issues covered:

1. Titles of Musical Works
2. Bibliographies
3. Discographies
4. Filmographies/Videographies
5. Presenting and Referencing Quotations
6. Selecting and Presenting Musical Examples

1. TITLES OF MUSICAL WORKS

- Italicise the titles of books, operas, albums and descriptive titles of works. For example:
Symphonie fantastique, The Planets, Don Giovanni, Pablo Honey
- Always give names and titles in the original language, unless there is an English equivalent in common usage; italicise foreign words, except where there is no English equivalent (e.g., concerto, scherzo, *legato*).
- Generic titles should not be italicised. For example: Symphony No. 3, Piano Quartet No. 2.
- Nicknames of works should be given in single inverted commas. For example: Haydn Symphony No. 104 'London'.
- Titles of songs or individual movements should be given in single inverted commas (not italicised); titles of song-cycles, operas, and albums should be italicised (no inverted commas). For example:
Radiohead, *The Bends*
Bob Dylan, 'Like A Rolling Stone'
Benjamin Britten, *On This Island*.

2. BIBLIOGRAPHIES

All written assignments **must** include a bibliography listing each of the books, articles from periodicals, and scores, etc., you have consulted for the assignment. Items in the bibliography must be arranged alphabetically by author's surname. Invert the author's name in your bibliography so that the surname comes first. In footnotes, write the first author's name out without inverting the surname and first initial

a) Books and scores

Author, editor, or composer, *Title* (city of publication, date). For example:

Carter, E., *String Quartet No. 3* (New York, 1971).

Griffiths, D., *OK Computer* (New York and London, 2004).

Taylor, T. D., *Strange Sounds, Music Technology and Culture* (London, 2001).

Bergeron, Katherine and Philip V. Bohlman eds., *Disciplining Music: Musicology and its Canons* (Chicago, 1992)

Zaslaw, N., ed., *Man and Music: The Classical Era, from the 1740s to the End of the 18th Century* (Basingstoke, 1989).

Mozart, W. A., *Requiem K.626*, ed. Druce, D. (London, 1993).

Use n.a., n.p. or n.d. if no place or no date of publication is given in the book or score. For example:

n.a., *Music* (London, 1902), (n.p., 1984) or (London, n.d.).

For editions other than the first edition, or for reprints, follow these formats:

Carr, E. H., *What is History?*, 2nd edn (Harmondsworth, 1987).

Carroll, N., *Bach the Borrower* (London, 1967; repr. Westport, 1980).

b) Chapters in edited books

Author of chapter, 'Title of chapter', in *Title of Book* ed. editor of book (city of publication, date), inclusive pages of chapter. For example:

Narmour, E., 'Hierarchical Expectation and Musical Style', *Psychology of Music*, 2nd edn, ed. Deutsch, D. (San Diego, 1999), 441–72.

McClary, S., 'Bessie Smith "Thinking Blues"', *The Auditory Culture Reader*, eds Bull, M. and Black, L. (Oxford, 2003; repr. Oxford, 2004), 427–34.

Randal, Don Michael, 'The Canons in the Musicological Toolbox', *Disciplining Music: Musicology and its Canons*, eds Katherine Bergeron and Philip V. Bohlman (Chicago, 1992), 10–22

c) Dictionary entries

Author of entry, 'Title of entry', *Title of Dictionary*, edition, editor (city of publication, date), volume in Roman numerals, pages. For example:

Le Huray, P., 'Gibbons, Orlando', *New Grove Dictionary of Music and Musicians*, 2nd edn, ed. S. Sadie and J. Tyrrell (London, 2001), vii, 353–7.

Note that it is not acceptable to cite articles from the above dictionary using 'Articles from Grove', 'Grove' or similarly vague and incomplete information.

d) Dissertations

Carver, A. F., 'The Development of Sacred Polyphonic Music to 1580' (Ph.D. dissertation, University of Birmingham, 1980).

e) Articles from periodicals

Author, 'Title of article', *Title of periodical or other source*, volume/number (month, year), pages. For example:

Roseberry, E., 'Britten's Piano Concerto: The Original Version', *Tempo*, 172 (March, 1990), 10–18.

Fox, M., 'E-commerce Business Models for the Music Industry', *Popular Music and Society*, 27/2 (June, 2004), 201–20.

f) Score anthologies and collected editions

Brown, A., ed., *The Keyboard Music of William Byrd*, Musica Britannica, 27 (London, 1969; 2nd edn, 1976).

g) Book reviews in journals

Author, Review of Author, *Title of Book Reviewed* (city of publication, date) in *Journal Title*, vol/no (date), pages. For example:

Albrecht, M.M., Review of Auslander, Philip, *Performing Glam Rock: Gender and Theatricality in Popular Music* (Ann Arbor MI, 2006) in *Journal of Popular Music Studies*, 19/1 (2007), 118–23.

h) Websites

Author, 'Title of page or section', *Title of complete website where appropriate*, date of document if known and if different from the date on which you accessed it. The full web address (date of your visit). For example:

Hill, R., 'Cloudbursting/ Part I: The Music', *Cloudbursting – Kate Bush in her Own Words*, 1 March 1992, www.cogsci.ed.ac.uk/~rjc/hyper_cloud/music.html (10 March 1998).

NB: since the web is neither monitored nor refereed, anyone can use it to make material available. For this reason, websites can often be unreliable, so always cross-check with other sources and find out as much as you can about the author or institution supporting the site so that you can assess the value and quality of the material.

i) Electronic (online) resources

Author, 'Title of article', *Title of Journal*, vol. no. (date). The full web address (date of your visit). For example:

Zbikowski, L., 'Metaphor and Music Theory: reflections from Cognitive Science', *Music Theory Online*, 4 (1 January 1998) <http://smt.ucsb.edu/cgi-bin/check-browser.pl?zbikowski> (10 March 1998).

For the online version of *New Grove*, follow this format:

Griffiths, D., 'Dylan, Bob', *Grove Music Online*, ed. Deane Root (Accessed 12 October 2006).

For articles accessed electronically, e.g., via J-STOR, Times Digital Archive or using E-brary, cite as if you had consulted a paper copy, and do not include the J-STOR website address or date accessed. You must remember to include page numbers as you would for printed materials.

3. DISCOGRAPHIES

All pieces of coursework should include a discography, where appropriate, listing the recordings you have consulted during the preparation of your assignment. They should be listed as follows:

Composer, *Title*, soloists' names (their instruments), ensemble's name, c. conductor's name. Record label and catalogue number (date of release) For example:

Walton, W., *Façade*, Prunella Scales and Timothy West (narrators), London Mozart Players, c. Jane Glover. ASV Digital CD DCA 679 (1989).

For recordings of 'non-Classical' works and individual tracks from anthologies, the following may be more appropriate:

Musician/group's name, 'Track title', *Album title*. Record label and catalogue number (date of release) For example:

Bob Marley and the Wailers, 'Slave Driver', *Catch a Fire*. Island ILPS-9241 (1973).
Radiohead, 'Creep', *Pablo Honey*. Parlophone (1992).

4. FILMOGRAPHIES/VIDEOGRAPHIES

If you have consulted films and/or videos in the preparation of your assignment, these should also be listed, as follows:

Hitchcock, A., dir., *Psycho*, Bernard Hermann, comp. (1960).
Corsaro, F., dir., *Prokofiev: L'Amour des Trois Oranges*, Glyndebourne Festival Opera (1982).
Aumüller, U., dir., *My Cinema for the Ears. The musique concrète of Francis Dhomont and Paul Lansky*. Bridge DVD 9117 (2002).

5. PRESENTING AND REFERENCING QUOTATIONS

- If a quotation is very short, then run it into the main text, using single inverted commas 'in this manner' (NB: double inverted commas should be used only where there is a quotation within your quotation). For example:

'Handel's stay in Naples was brief, only about ten weeks, and not "a third of his time in Italy" as had been previously thought'.¹

In October 1951, Cologne Radio broadcast a programme called 'The Sound World of Electronic Music' using these studies and a forum hosted by the three. On the same day a committee agreed to establish an electronic music studio 'to pursue the processes suggested by Meyer-Eppler and compose directly onto tape'.²

- Longer quotations (25 words or more) should be indented from the main text and beginning on a new line.

So the passage you have decided to quote from your source would appear like this, to distinguish it from the main text, which comprises your own thoughts and ideas on a subject.³

Once the quotation is concluded, revert to non-indented text, like this, to indicate that you are no longer quoting from a source. NB: no inverted commas are necessary in this case, except where there is a quotation within your quotation (use single inverted commas to show this).

¹ P.H. Lang, *George Frideric Handel* (London, 1966), 87.

² Quoted in O. Luenig, 'An Unfinished History of Electronic Music', *Music Education Journal*, 55/3 (November, 1986), 46.

- You must always give the source of your quotation, including the page reference, in a footnote (at the bottom of the page), or in an endnote (at the end of the essay, placed before the bibliography). ***It is not sufficient just to refer the reader to your bibliography.***
- Footnotes and endnotes should use the same format as bibliographic entries, *except that the specific page number(s) of the quoted passage is given at the end of the note.*
- If you are quoting a passage from a book or article, but want to miss out some of the words, use an *ellipsis* (three full stops), like this: ...
- If you wish to add your own comment within a quotation, place it in square brackets [like this]. For example:

I composed two grand concertos [K. 450 and K. 451] and then a quintet [the Quintet for Piano and Wind, K. 452], which called forth the greatest applause: I myself consider it the best work I have ever composed.⁴

- Where you are referring to the same source in several successive footnote/endnotes, then you can use *ibid.*, ('the same'), followed by the relevant page number(s). This saves unnecessary repetition.
- Where you are referring, in a later footnote/endnote, to a source you have already cited in full in an earlier footnote/endnote, then you can use Author's surname *Op. cit.* ('the work already cited'), followed by the relevant page number(s). This again saves unnecessary repetition, but you must be careful to avoid any ambiguity.
- If the passage you are referencing is itself from a footnote, use the following format (for a book; adjust as necessary for other sources):

Author, *Title of Book* (place, date), page, fn. N.

6. SELECTING AND PRESENTING MUSIC EXAMPLES

- Music examples should be reduced onto two staves, and notated at concert pitch. If you are drawing attention to aspects of melody, however, then it is acceptable to quote only the relevant theme or line from the score.
- Try not to rely on musical examples other writers have used. Find your own examples from the score to make the points you want to make.
- Short music examples (two or three bars) can be copied out by hand and scanned into your essay, or (ideally) inserted directly into your main text from Sibelius software, beneath the passage that refers to them.
- If you wish to include more extended music examples, you may supply a scanned in copy of the relevant passage from the score as an appendix, but do not provide more than is necessary to make your point.
- When copying examples, take care to do so accurately; give the tempo indication, instrumentation, transposition, and key signature (where appropriate) and watch out for accidentals!
- Annotate your music examples clearly to draw the reader's attention to the particular feature you are discussing or analysing at that point. Do not expect your examples to speak for themselves – make them work for you.
- Number all music examples clearly and in the correct order; in your text, refer to them like this: (see Ex. 1).
- All music examples must be given a caption, giving the example number (e.g., Example 1), composer, title, movement (where appropriate), and bar numbers. Note that you must also give the source of an example (using a footnote/endnote) if it is taken directly from a book or article. If examples are taken directly from a full score, it is sufficient to include reference to the score in your bibliography; you must still give a full caption above it.