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. 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).

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:

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

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:

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

e) Articles from periodicals
Author, ‘Title of article’, Title of periodical or other source, volume/number (month, year), pages. For example:

f) Score anthologies and collected editions

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:

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:

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:

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

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:

4. FILMOGRAPHIES/VIDEOGRAPHIES

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

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).

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• 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.