

STYLE SHEET

Guidelines for the Presentation of Written Assignments

For students enrolled in most MUSC
courses

(Style guidelines for MUSC courses taken as part of the Music Therapy major have different requirements. Seek the advice of staff involved.)



THE UNIVERSITY
OF QUEENSLAND

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1. ABOUT THIS STYLE SHEET

The *School of Music Style Sheet* is for the use of students enrolled in most MUSC-coded academic courses offered in the School of Music. It provides guidance for the presentation of essays and other written items of assessment. It may also be used by postgraduate research students in the preparation of critical commentaries or theses. Some MUSC courses, including those in Music Therapy, have different requirements concerning scholarly style, the presentation of essays, and, in particular, the documentation of sources. In such cases, consult the lecturer or tutor concerned.¹

The *Style Sheet* covers various matters related to academic writing about music, including aspects of presentation, formatting, terminology, referencing and citation. Examples given throughout are oriented specifically to music-related studies and writing.

The *Style Sheet* is divided into several sections. Section 2 concerns the presentation of undergraduate essays and assignments; it may be ignored by postgraduate students. Section 3 covers various issues of scholarly writing for music-related undergraduate essays as well as postgraduate work in musicology and related areas. Section 4 discusses the basics of the MLA system of parenthetical documentation. It also outlines issues relating to plagiarism and the ethical necessity of source documentation. Section 5 concerns the use of footnotes in an essay which uses mainly parenthetical documentation. (Those wanting to use footnotes as the method of documentation should consult section 8.) Section 6 outlines, in general, the information required for citations of various works. Section 7 provides a series of examples of citations of different types of work, such as might be found in music research. Section 8 outlines the use of footnotes as an alternative to documentation by parenthetical references and is probably of more interest to postgraduate students.

The *School of Music Style Sheet* generally follows MLA style and is based largely on the recommendations given in the *MLA Handbook*.² You are advised to consult this work for more detail on MLA style than is covered in here. The Social Sciences and Humanities (SS&H) and Architecture-Music (ARMUS) Libraries both hold multiple copies of the *MLA Handbook*.

The *School of Music Style Sheet* is modelled to some extent on the *Style Sheet* of the School of English, Media Studies and Art History (EMSAH), in the Arts Faculty, which may be downloaded from the EMSAH website: <<http://www.emsah.uq.edu.au/resources/guide.pdf>>.

The *School of Music Style Sheet* does not cover issues relating to the mechanics of writing, such as grammar, punctuation and spelling. For guidance on grammar and punctuation there are a number of sources available, including the *MLA Handbook* itself. A useful starting point is the *Grammar and Punctuation Guide* on the EMSAH website: <<http://www.emsah.uq.edu.au/index.html?page=17267&pid=17256>>

¹ Music Therapy generally adopts the APA (American Psychological Association) style. Certain courses in Music Education may also use this style, or a similar one. See the *Publication Manual of the American Psychological Association*, 5th ed. (Washington, DC: American Psychological Association, 2001).

² Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed. (New York: MLA, 2003). MLA stands for "Modern Language Association" (of America). In a few special cases, where the *MLA Handbook* does not provide sufficient guidance, the *Chicago Manual of Style* has been consulted. A complete list of references used in the production of the *School of Music Style Sheet* is found in section 9.

2. PRESENTATION OF ASSIGNMENTS³

- ❖ *Always find out if your lecturer or tutor has any special requirements for the presentation of assignments before submitting your work for assessment.*

2.1. Format

What matters is the content of your assignment; essays are not a desktop publishing exercise. Presentation should be clear, straightforward and uncluttered.

Word-process or type your essay. Only submit hand-written work with prior approval of the lecturer or tutor.

Use good quality, opaque, A4-sized paper.

All sheets of paper, including the cover sheet (see below), should be securely fastened with a staple. You should include your name on all sheets of paper.

Number all pages consecutively.

Use a standard, 12-point typeface, such as Times New Roman. (Do not use “sans-serif” fonts such as Arial or Helvetica.)

Use double or one-and-a-half line spacing and leave a good margin of 3cm on both sides of the paper. (Single line spacing and small margins make it difficult and time consuming for markers to put in comments and corrections.)

Print on one side of the paper only. (Comments and corrections in ink often show through the paper, making the reverse side of the page hard to read.)

Indent the beginning of each paragraph by one tab space (about 1.25cm). Do not leave a line space between paragraphs.

- ❖ *Do not use large and/or fancy typefaces (even for headings). You do not need title pages for essays and assignments. Avoid use of borders, coloured text, and so on. Do not submit essays or assignments in a folder or plastic sleeve; do not have them bound.*

2.2. Length

Writing a coherent essay to a fixed word limit is one of the skills being tested in assignments. You should neither significantly exceed nor fall short of the set word limit. Lecturers or tutors will often accept a deviation from the word limit of up to ten percent in either direction, but verify this with the staff involved before submitting. Word limits do not usually include lengthy quotations or the list of works cited.

³ Postgraduate students should ignore this section. Rules and guidelines for formatting and submitting theses and critical commentaries may be found at the Graduate School Website:
<<http://www.music.uq.edu.au/index.html?page=28288>>.

2.3. Coversheet

Every assignment must have a School of Music coversheet attached as its front page, with all details correctly filled out. Coversheets are available from the School Office, or may be downloaded from the School's website:

<<http://www.music.uq.edu.au/documents/coverst.pdf>>.

- ❖ *NB: The declaration you sign on the coversheet is an important legal statement to the effect your work contains no instance of plagiarism (see 4.2 below).*

2.4. Proofreading

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

- ❖ *Beware the spell checker in your word processor. While useful for filtering out a large number of typographical errors, it is not a substitute for proofreading.*

2.5. Submitting assignments

Assignments must be submitted on time unless you have been granted an extension beforehand. Assignments for MUSC courses are usually to be submitted in the locked assignment box in the foyer of the Music School, 4th floor, Zelman Cowen Building (#51).⁴

Faxed or emailed assignments are not accepted unless an agreement about this has been reached with the staff member involved.

- ❖ *Keep a copy of the assignment, both in hard copy and electronic form, and ALWAYS BACK UP YOUR WORK!*

⁴ Always check with the relevant staff member as to whether there are alternative arrangements in place. For all courses, the authoritative source of information about submission is the relevant Course Profile.

3. SCHOLARLY STYLE

“Scholarly style” simply refers to a set of conventions for putting your information on paper. There are a large number of styles, of which MLA is just one. By following the conventions of a style, such as MLA, you help to ensure that your work is clear and consistent. This section covers a number of conventions adopted under MLA style, including use of titles, names, foreign words, numbers, dates, quotations, music characters, and musical examples.

3.1. Titles

3.1.1. Capitalisation

Capitalise⁵ the first and all main words in an English-language title and (if present) subtitle, regardless of how these are formatted in the source.⁶ 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 sentence). If there is a subtitle, it should be separated from the title by a colon.

3.1.2. Titles requiring italics

Italicise the title and subtitle of any large work published separately. These include books and monographs, journals and periodicals, 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, works of art:

<i>Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Sulzer and Heinrich Christoph Koch</i>	(book)
<i>Musical Quarterly</i>	(journal)
<i>Ein Heldenleben</i>	(instrumental composition)
<i>Il barbiere di Siviglia</i>	(opera)
<i>Swan Lake</i>	(ballet)
<i>Amadeus</i>	(film)
<i>Woyzeck</i>	(play)
<i>Abbey Road</i>	(album)

A note on *italics* and underlining: Considerable confusion arises in relation to these two formats. Underlining was used extensively in the days before word processing became common and, in typed or handwritten copy, indicated to the printer that the underlined matter was to be set in italic type for the final publication. The availability of italic type in word processing has rendered underlining largely obsolete. You may use one or the other, but *never* use a mixture of both in any single piece of work. It would be incorrect, for example, to use underlining for titles but italics for foreign words and emphasis, or vice versa, in the same document.⁷

⁵ *Capitalise* means making the first letter a capital (not the whole word).

⁶ 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.

⁷ To add to this confusion, the *MLA Handbook*, for reasons unclear, still suggests the use of underlining instead of italics. The *School of Music Style Sheet* departs from MLA here and recommends italics. You are certainly free, however, to use underlining if you wish. Any matter set in italics throughout this document could be rendered equally correctly in underline. The main message remains: do not use a mixture of both.

3.1.3. Titles requiring quotation marks

Enclose in quotation marks the titles of shorter works within larger works, including named chapters in books, articles in journals or reference works, newspaper articles, songs, arias and ensembles from operas, radio and television episodes, short poems, and so on. Also use this form for titles of unpublished works, including theses, papers read at conferences, lectures, and so on.⁸

“The Age of the Renaissance: Ockeghem to Josquin”	(book chapter)
“A Voice Unknown: Undercurrents in Musorgsky’s <i>Sunless</i> ”	(article from a journal)
“Too Much Too Young”	(song title)
“Possente spirito”	(aria from an opera)
“Russian Music in England 1890-1939: A History of Its Reception”	(unpublished thesis)

3.1.4. Titles requiring neither italics nor quotation marks

These include instrumental compositions that are identified by form, key, and/or number; religious texts; sections of plays, operas or ballets; titles of book series. Where generic musical works include identification by opus number, or a similar device, this information is preceded by a comma.

Symphony no. 9 in D minor, op. 125	(instrumental work)
Nocturne in E-flat major, op. 9, no. 2	(instrumental work)
French Suite no. 5 in G major, BWV 816	(instrumental work)
Old Testament	(sacred text)
Models of Musical Analysis	(book series)
Bibliography	(generic book section)
act 3, scene 2	(formal division of opera, ballet or play)

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, act 1, scene 3, 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.

Full title	Shortened title
Symphony no. 3 in E-flat major, op. 55 (<i>Eroica</i>)	Third Symphony, <i>or: Eroica</i> Symphony
<i>Le nozze di Figaro</i>	<i>Figaro</i>
<i>Sgt. Pepper’s Lonely Hearts Club Band</i>	<i>Sgt. Pepper’s</i>
“The Last Rose of Summer”	“Last Rose”

⁸ MLA style requires double quotation marks (“...”), not single ones (‘...’) for this purpose.

3.2. Names

Give the names of persons (including composers, characters in operas, etc.) in full the first time they appear, then use an appropriately shortened version for all subsequent references. Often this will be the surname, but there are exceptions. Older names and names of rulers often reduce to a first name and the rules vary widely for shortening many foreign names. Refer to published sources to see how irregular cases are handled. Some irregular examples:

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

3.3. Foreign words

Non-English words crop up frequently in the discussion of music. Great care must be taken with regard to spelling, use of accents and other diacriticals, and plural forms. It is usual to italicise such words, with the exception of persons' names and the more common foreign terms used specifically in music (e.g. *adagio*, *basso continuo*, *minuet*, *sonata*, etc.).⁹

3.4. Numbers

Write out in words those numbers that can be set out in one or two words,¹⁰ but use Arabic numerals for those numbers that would require three or more words. The same rule applies to ordinals. Do not use superscript for ordinal suffixes (e.g. 6th *not* 6th).¹¹ 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
the twenty-third sonata, Beethoven's Fifth Symphony, *but* the 122nd year

For a range of numbers separate the first and last numbers by an en dash (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).¹²

Always use Arabic numerals where 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:

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

Roman numerals are seldom used, except when referring to the preliminary pages of a book (e.g. p. xix, *or* pp. iv–xvi) or individuals in a series (e.g. Napoleon III, Henry VIII, etc.).

⁹ An exception to this rule applies to Italian terms for dynamics (see 3.7.4 below).

¹⁰ Hyphenate numbers from twenty-one to ninety-nine, but leave higher numbers open (e.g. three hundred).

¹¹ To stop ordinals being superscripted automatically in Microsoft Word, click the Tools menu, select Auto Correct Options..., click the Auto Format tab, under Replace, uncheck Ordinals (1st) with superscript.

¹² In such cases the hyphen (-) is an acceptable alternative to the en dash (–). In Microsoft Word, the en dash is produced by a combination of the Ctrl key and the minus (-) key on the number keypad.

3.5. Dates

Centuries and decades are written without capitals (e.g. the seventeenth century, nineteenth-century music,¹³ the sixties). They may be given as numerals in full (e.g. 1600s, music of the 1800s, the 1960s), but apostrophised and abbreviated forms (e.g. 1900's, the '50s, etc.) are not used.

For specific dates the standard form is: day month year. Use Arabic numerals without any intervening punctuation (e.g. 4 July 1964).

In citations, abbreviate names of months longer than four letters (e.g. Mar., Oct., etc.).

3.6. Quotations

Use quotations sparingly. Use them only when they support your argument, and avoid lengthy quotations. Excessive reliance on direct quotation severely detracts from the impression that you are able to say anything in your own words. Quoted passages must be reproduced *exactly* in all matters of spelling and punctuation (except as detailed below).

3.6.1. Short quotations

Quotations of *less than* four lines are given within the main body of text and enclosed within quotation marks (“ . . .”). 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 parenthetical reference directly following the quotation, in which case the punctuation follows the reference. Other grammatically-mandated 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 (‘ . . . ’), irrespective of what was used in the original. If quoting more than one line of verse, separate lines by a slash, with a space on either side.

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.

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

Jeittles 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 Praver 28).

¹³ 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, as such, are coupled by a hyphen.

3.6.2. Longer quotations

Quotations of *four lines or more* should be set off from the main body of text by a line space above and below and by a left indent of one tab space. Quotation marks are *not* used to enclose the material. These are known as block quotations. They are often introduced by a colon, and the terminating punctuation now *precedes* the parenthetical reference.

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.

3.6.3. Material omitted from and/or added to a quotation

If any material (from a single word to several sentences) is omitted from a quotation, the omission must be indicated by the use of an ellipsis. Use three full stops (. . .) for omission of words or phrases within a single sentence. Use four full stops (. . . .) where the ellipsis coincides with the end of the sentence or where more than a sentence is omitted. The stops in an ellipsis are always separated by a space (i.e. ". . .", *not* "...").

Any material added to a quotation is enclosed in square brackets. Reasons for adding words to a quotation might include: a slight reworking of the grammatical structure of the original, so as to flow within your text; making comments; 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*]. 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)

3.6.4. Quoting out of context

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

“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 contraction of the sentence:

“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 markedly, the author's original meaning. Such practices are highly problematic and should never be used to “prove” a point. Even where you have condensed a quotation for the innocent purpose of saving space, you need to ensure that you have not mistakenly misled the reader. (See also the example in 4.3.7, below.)

3.7. Music-specific terminology and characters

Terminology referring to pitch, key, register, chord function, dynamics, and so on, has specific requirements. One of the main issues relates to 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 to have installed a font that will handle such characters. Note that the fonts packaged with music notation software, such as Finale or Sibelius, will not work properly with the line spacing in word-processing documents—they invariably create excessively wide line spacing. To overcome this problem you would need to download a specialised font for music writing.¹⁴ In most instances, however, there are simple compromises available using standard character sets. Special fonts are probably only needed if your work will make a significant use of special music characters.

3.7.1. Pitch and letter names

Use capital letters (in regular type) for all letter-name designations of pitches,¹⁵ keys, tonic scale degrees, finals of modes, triads identified by root, and so on. For chromatic inflections of these letter names (sharp, flat, natural, double sharp and double flat) the common practice is to write these terms out, joining the letter name and inflection with a hyphen.

¹⁴ A number of these available. A fairly sophisticated freeware font (for students and academics) is Bach: <<http://www.music.qub.ac.uk/~tomita/bach-mf.html>>. Another that has been around for a long time is Shpfltnat: <<http://www.searchfreefonts.com/search/?q=shpfltnat>>. There are also relatively inexpensive commercial music fonts available for use in word processing, e.g Metronome and MetTimes, <http://www.dvmpublications.com/metronome_information.htm>, and Sicilian Numerals, <http://www.caltabiano.net/shareware/sicilian_numerals.html>. They all have strengths and weaknesses.

¹⁵ We are referring here, in a sense, to “pitch class” rather than register-specific pitch. Register-specific pitch nomenclature is handled below, under 3.7.2.

If your work refers frequently to chromatically inflected pitch, it might become unwieldy to write the terms out in full. In such cases—typically in more analytical work—it is common to use the actual musical symbols (\sharp , b , \flat , \times , and $\flat\flat$) as suffixes to the letter names. Substitute equivalent standard characters ($\#$, b , x , and bb) if you do not have a special music font.

D-flat *or* $D\flat$ *or* Db
 A-natural *or* $A\flat$ *or* just A
 F-double sharp *or* $F\times$ *or* Fx (*but never* $F\sharp\sharp$ *or* $F\#\#\$)

The natural sign, of course, does not have a ready equivalent in standard character sets. In many instances you can simply leave the letter name uninflected. If it is important to clarify that a given note in your discussion *is* natural, then you will have to write it out in full.

The opening major third of Beethoven’s Fifth Symphony, G–Eb, is tonally ambiguous.
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 quality of 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, they should be connected by a hyphen.¹⁶

the key of G major *but* the G-major triad
 B minor *not* b minor *and not* b
 C-sharp minor *not* $C\sharp$ minor *and not* $C\sharp$ minor *and not* $c\sharp$, etc.
 Symphony in A major *but* A-major Symphony
 Symphony in E-flat major *not* Symphony in $E\flat$ major *and not* $E\flat$ -major Symphony, etc.

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

$F\sharp$ –A–C– $E\flat$ *or* $F\sharp$ -A-C- $E\flat$

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

$\hat{8}$ *or* 8^{\wedge}
 $\hat{3}$ – $\hat{2}$ – $\hat{1}$ *or* 3^{\wedge} – 2^{\wedge} – 1^{\wedge}

3.7.2. Octaves and register-specific notation

Should you need to identify pitch down to the specific register—usually only necessary for more technical discussions—a number of systems are available. The following table shows the common solutions for letter-name and sol-fa notation.

¹⁶ However, avoid over using the adjectival form (e.g. “Mozart’s B-flat-major Piano Sonata,” etc.) as it quickly becomes tiresome.

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 *Style Sheet*.

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

$B\flat^7$, E_m^7 , $E\flat^6/B\flat$, $C\#\text{sus}^4$, etc.

3.7.4. Tempo, dynamics, and other markings

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

The performance finished at a brisk *allegro*.

The second subject of the *Allegro con brio* of Beethoven's C-major Sonata, op. 2, no. 3, begins in the dominant minor.¹⁹

Dynamics referred to in 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.

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, 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 or C
 $\frac{12}{8}$ or 12/8
 $\frac{3}{4}$ or 3/4

3.8. Musical examples

The use of examples of music to help illustrate a point is not uncommon in undergraduate music assignments and is standard in larger-scale, postgraduate work. Only use an example, however, if it genuinely helps your argument. Avoid using examples gratuitously just to fill up space and make your assignment “look good.”

Copyright is also an issue here. Depending on the country of publication, copyright on music lasts between fifty and seventy years. Also, the publishers of older, out-of-copyright

¹⁹ Note, however, a difference here. If you were referring to this movement, for example, by the number of the movement (as opposed to its tempo designation) there would be no capitalisation: “The second subject of the first movement of Beethoven's C-major Sonata. . .”.

music still retain certain rights in terms of either their particular typesetting of the music, or the scholarly effort of an editor (if the work comes from a critical edition), or both. The safest practice for music out of copyright is to notate the example yourself, by hand or using notation software. For music that is still in copyright be aware that, legally, you require the publisher's permission to reproduce even a few bars of the music, even in an undergraduate essay (even if the likelihood of prosecution arising from this unsanctioned use is small).

When you place an example in your text, it should be aligned left with the same margin as the body text and must be accompanied by a caption placed below the example. The caption begins with the abbreviation *Ex.* and the number (in Arabic numerals) of the example, followed by a full stop. This is followed by the full details of the example, including the range of bars.²⁰ There must be at least one full line space between the body text and the top of the example as well as one complete space below the caption. The example must be placed as near as is practically possible to its reference in the text (but never before it).

The closing bars of Chopin's Étude op. 10, no. 2 elaborate a post-cadential, auxilliary $\frac{6}{4}$ over the final tonic pedal (see Ex. 2).

The image shows a musical score for the closing bars of Chopin's Étude op. 10, no. 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (A minor). The time signature is 4/4. The score begins with a forte (*f*) dynamic. The right hand plays a complex, chromatic figure with sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A post-cadential auxiliary 6/4 time signature is indicated above the right hand staff. The music concludes with a final tonic pedal in the bass clef. Dynamics include *f* and *dim.* (diminuendo).

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

Note that the chromatic spelling now favours b^5 (E_b) in preference to $\#^4$ (D^\sharp) in this strongly plagal harmonic environment.

²⁰ 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.

4. PARENTHETICAL DOCUMENTATION

Documentation is the process by which you identify the source of the words, information and ideas of others that you quote, paraphrase, synthesise, or otherwise draw upon, in your work. It may also be known as *referencing*.

Paranetical documentation is the method generally recommended in the *MLA Handbook*, and in many other scholarly styles. It works by placing an abbreviated form of reference in parentheses at the precise point required in your text. This paranetical reference points to the full citation in your list of works cited (see sections 6 and 7), which will be found at the end of your essay or assignment. For example, the following sentence paraphrases an idea from a book by Charles Rosen:

Another author suggests that our 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 paranetical reference identifies Rosen as the originator of this idea, which is expressed on page 57 of his book, *The Classical Style*. This links to the full citation for this work, which is to be found at the end of the essay in the list of works cited, thus:

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

4.1. What to document

You must document the source for all information referred to in your text. Such references include not only direct quotations, but also paraphrasing of text (recasting the ideas of others in words of your own), facts, ideas, synthesis of ideas, and so on. You do not need to document things such as proverbs, familiar quotations, common knowledge, and so on.

4.2. Plagiarism

Documenting your sources is not only convenient to your readers, but an ethical necessity. Failure to document your sources will be considered plagiarism. The University provides substantial academic penalties for this. Details of the University's policy on plagiarism may be found in section 3.40.12 of its online *Handbook of University Policies and Procedures (HUPP)* <<http://www.uq.edu.au/hupp/index.html?page=25128&pid=25075>>. Familiarity with this document is strongly recommended. Plagiarism is defined there as

the act of misrepresenting as one's own original work the ideas, interpretations, words or creative works of another. 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 under *HUPP* include the following:

- 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.

❖ *NB: A lack of intention to deceive may not be a valid defence against a charge of plagiarism; at the very least it constitutes poor academic practice and requires sanction.*

4.3. How to document

In the following examples, you may look up the full citation in section 7; numbers in square brackets in the lower right of the example boxes locate these citations by subsection.

4.3.1. The most common types of printed sources

Include as little information in the parenthetical reference as necessary to tie the source clearly to the correct citation in the list of works cited. Usually the parenthetical reference need only contain the author's surname and a page reference.

Schoenberg always maintained that his works followed "an inexorable logic, whose aim was evolutionary rather than disruptive" (Butler 47). [7.1]

If the author's name already appears in your text, then the page reference alone is required.

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). [7.1]

4.3.2. Specific volumes and pages from multi-volume sources

The reference now includes the volume number, followed by a colon and a space, before the page reference. Do not use the abbreviation *vol.* before the volume reference.

The composer's parlous financial state is clearly laid out in his letter to Liszt dated 16 November 1853 (Wagner 1: 337-44). [7.3]

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 voluminous 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). [7.3]

4.3.3. Works listed by title

Only use the full title if it is brief (three words or fewer), otherwise use a shortened form. Set the title in italics or quotation marks as required (see 3.1.2–3). Include the page reference (without punctuation) as necessary.

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"). [7.15]

To abbreviate titles correctly and consistently:

- Use words from the beginning of the title
- Use only enough words (usually three at most) to identify the work adequately
- Omit any articles (*A*, *An*, or *The*) that form the first word in the title.

4.3.4. Works without page numbers

These include not only articles in online journals but also Web pages, performances, video recordings, and so on. For sources with text, 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 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). [7.9]

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.). [7.12]

4.3.5. 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. Follow the author's surname with a comma and add an abbreviated title before the page reference. (See rules for abbreviating titles in section 4.3.3 above.) The abbreviated title should follow the same format as that for the full title.

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). [7.11]

If the author's name appears in the text, just give title and page reference.

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]

4.3.6. More than one source in a single parenthetical reference

Separate the references with semicolons. However, avoid lengthy parenthetical references which might disrupt the flow of your text. For documentation requiring more than two references at a single point it is better to use a note (see 5.1).

Butler's point about the evolutionary aspect of Schoenberg's modernist style is a condensation of the composer's own, lengthy self-examination (Butler 47; Schoenberg 79-92). [7.1 & 7.4]

4.3.7. 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 and show that it is indirect by use of the abbreviation *qtd. in*.

The vulnerability of black rappers to misrepresentation by the media was never better exemplified than by the removal 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 Shan, n. pag.) [7.12]

5. NOTES

Parenthetical documentation has rendered notes rather infrequent in essays and assignments.²¹ Notes may be given either as footnotes (preferred, see 8.1) or endnotes, but not as a mixture of both. Footnotes appear at the bottom of the page; endnotes begin at the end of the assignment, on a fresh page, before the list of works cited. Irrespective of whether you use footnotes or endnotes, they must be numbered consecutively in a single sequence.

For purposes of most essays and assignments, two types of notes might be used: bibliographic notes 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. If you are using parenthetical referencing, then you will only need to use these when you wish to make reference to several sources simultaneously, where a lengthy parenthetical reference would clutter the text too much.

5.2. Content notes

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 notes in the word count for the essay, which means that excessive and discursive use of content notes could blow out your word count and detrimentally affect your grade.

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 of Soviet-Russian officialdom with regard to certain traits and subtexts in Musorgsky's work (see Taruskin, *Essays* 395-407).

²¹ For detailed information on the use of footnotes or endnotes as an alternative method to parenthetical documentation, see section 8.

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 the list as well, in which case it becomes a *list of works consulted*.²²

Provide a single list alphabetised by author surname. The list should not be numbered. Works referred to by title (see 4.3.3) should be alphabetised according to the first main word of the title—not an initial article (*A*, *An*, or *The*) if present. Where an author is represented by more than one work, these works are sub-alphabetised by title.

6.1. What information to cite

Gather the information from the title page, and its reverse, of the source itself. Do not get the information from the cover, spine, library catalogue, database, or another bibliography.

❖ *Make accurate citations for 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 citation information later (e.g. someone else may have borrowed it from the library).*

The information you require includes the items listed here, in order given:

1. The name(s) of the author(s)/editor(s) as given on the title page or, for journal articles or book chapters, at the head of the article or chapter;
2. The full title and, if present, subtitle of the work (see 3.1, above);
3. Where applicable, the edition, editor, translator, volume and/or number of volumes;
4. The place (city or town, but not country) of publication (not printing). This is not required for articles from periodicals, or for audiovisual material. If more than one city is listed, only give the first one as it appears on the title page;
5. The name of the publisher (of the edition you are using, not of the original publisher, nor the printer);
6. The date of the edition used (not necessarily the same as that of printing). For radio and television, give date of broadcast; for performances, give date of performance. If no date is given, use the abbreviation *n.d.* (no date);
7. The inclusive range of page numbers is required where the citation comes from a larger collection (e.g. journal article or book chapter).

6.2. Abbreviations in the list of works cited

Some standard abbreviations used include:

- *ed.* for *edition*, *edited* [by], or *editor* (plural = *eds.*);
- *rev.* for *review*;
- *trans.* for *translation*, or *translated* [by], or *translator*;
- *vol.* for *volume* (plural = *vols.*).

²² For larger projects, such as postgraduate theses and critical commentaries, it might be useful to divide the reference list into two sections according to this distinction.

7. SAMPLE ENTRIES IN A LIST OF WORKS CITED

Use a hanging indent for each entry (i.e. second and subsequent lines are indented), but do not insert a line space between entries. All main elements (author, title, publication data, page numbers, etc.) will be separated by a full stop and a single space.

7.1. A single book by one or more authors/editors

List the author (or, if more than one author, the first author) by surname followed by a comma and then first name(s)/initial(s), as given on the title page. If there is more than one author, list subsequent authors by first name(s)/initial(s) and surname. If there are more than three authors, you may list them all, or just list the first followed by the abbreviation *et al.*²³ For editors, follow the name(s) with the abbreviation *ed.* (or *eds.*) Next comes the title and subtitle, properly capitalised and italicised. Next is (as necessary) editor(s), translator(s), edition, number of volumes, and so on. Finally, give the publication data: city (plus the state, if the city is not well-known), publisher's name, and year of publication. The punctuation to separate these final items is a colon and a comma (Place: Publisher,²⁴ Year).

Burns, Lori and Méliſse Lafrance. *Disruptive Divas: Feminism, Identity and Popular Music*.

New York: Routledge, 2002.

Butler, Christopher. *Early Modernism: Literature, Music and Painting in Europe 1900–1916*.

Oxford: Oxford UP, 1994.

Dahlhaus, Carl. *Nineteenth-Century Music*. Trans. J. Bradford Robinson. Berkeley: U of

California P, 1989.

Gillies, Malcolm, ed. *The Bartók Companion*. London: Faber, 1993.

Rifkin, Joshua, et al. *The New Grove North European Baroque Masters: Schütz, Froberger, Buxtehude, Purcell, Telemann*. New York: Norton, 1985.

Weiss, Piero and Richard Taruskin, eds. *Music in the Western World: A History in Documents*.

New York: Schirmer, 1984.

7.2. A book in a series

Add the series title after the book title in regular type. Add the number of the work in the series, if present, after a full stop, but do not use the abbreviation *vol.* in such cases.

Dunsby, Jonathan, ed. *Early Twentieth-Century Music*. Models of Musical Analysis. 2.

Oxford: Blackwell, 1993.

²³ *Et al.* means “and others” (from the Latin *et alii, et aliae*, etc.).

²⁴ Publishers' names are frequently abbreviated, especially for university presses and the more well-known houses: e.g. Oxford UP (for Oxford University Press), Norton (for W. W. Norton & Co.), Faber (for Faber and Faber), and so on. Proprietary terms such as *Inc.*, *Co.*, & *Co.*, *Ltd.*, and such like, are *always* omitted from the publication data.

7.3. A multi-volume work

Where two or more volumes are cited, state the number of volumes just before the publication data, using the abbreviation *vols.* If published over a number of years, give the range of dates.

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

When using just one volume from a multi-volume work, give the number of that particular volume, followed by publication data for that volume only. The number of volumes and date(s) for the whole work may be given as supplementary information, if desired.

Del Mar, Norman. *Richard Strauss: A Critical Commentary on his Life and Works*. Vol. 2.
London: Barrie, 1969. [You may add] 3 vols. 1962–72.
Wagner, Richard. *Correspondence of Wagner and Liszt*. Trans. Francis Hueffer. 1897. Ed. W.
Ashton Ellis. Vol. 1. New York: Vienna House, 1973. [You may add] 2 vols. 1973.

Sometimes individual volumes carry a different title. In such cases cite these as a book. Supplementary information may be added about the complete set, if desired.

Cooper, Martin, ed. *The Modern Age: 1890-1960*. Oxford: Oxford UP, 1974. [You may add]
Vol. 10 of *The New Oxford History of Music*. 11 vols. 1954–74.

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

Where the specific work is in a collection of works all by the same author,²⁵ the title of the specific work is put in quotation marks, followed by the title of the whole collection, in italics. Editor(s), translator(s), and so on, must also be acknowledged. The inclusive page range for the specific work is given after the publication data..

Schoenberg, Arnold. "My Evolution." *Style and Idea: Selected Writings of Arnold
Schoenberg*. Ed. Leonard Stein. Trans. Leo Black. Berkeley: U of California P, 1984.
79–92.

Similar rules apply for items (usually chapters) in edited collections of works by different authors.

²⁵ Here it is useful to distinguish between, on the one hand, chapters in a single authored book and, on the other hand, items written by the one author but originally published separately, quite often over a long period of time, and later brought together in a new collection. In the former case, you should not make separate bibliographic citations for each chapter, but simply cite the book (as in 7.1, above). In the latter case, it is more appropriate to cite the specific items individually.

Carter, Tim. "The Seventeenth Century." *The Oxford History of Opera*. Ed. Roger Parker. Oxford: Oxford UP, 1996. 1–31.

A *cross reference* may be used when citing more than one work from the same edited collection. To do this, create a single entry for the collection and then make abbreviated references to it in the citations of the individual chapters from it. In the following, the articles by Durant, Barry and Stradling all come from the collection edited by Norris:

Barry, Malcolm. "Ideology and Form: Shostakovich East and West." Norris 172–186.
Durant, Alan. "Improvisation in the Political Economy of Music." Norris 252–82.
Norris, Christopher, ed. *Music and the Politics of Culture*. London: Lawrence and Wishart, 1989.
Stradling, Robert. "On Shearing the Black Sheep in Spring: The Repatriation of Frederick Delius." Norris 69–105.

7.5. An article in a reference work

Begin with the *author* of the article (*not* the editor of the reference work) followed by title of the article, in quotation marks. Next comes the title of the reference work, in italics, followed by the edition, volume number, publication data, and page numbers. (Volume and page numbers are not strictly required where the reference work is arranged alphabetically, although they may be helpful, and are recommended.)

For articles from familiar reference works (such as *The New Grove Dictionary of Music and Musicians*) you need only give the author and article title, followed by a shortened version of the reference work's title, followed only by the particular edition and date of publication.

Note that the print and online versions of *The New Grove* second edition have different citation forms. In citing the online version, the date of access and URL²⁶ are included (compare the first two entries below).²⁷ If the articles in the reference work are unsigned, begin with the title (see the third entry below).

Drake, Jeremy. "Milhaud, Darius." *The New Grove*. 2nd ed. Vol. 16. 2001. 674-83.²⁸
Drake, Jeremy. "Milhaud, Darius." *Grove Music Online*. Accessed 31 Jan. 2005
<<http://www.grovemusic.com>>.
"Analysis." *The Australian Concise Oxford Dictionary*. 3rd ed. 1997.

²⁶ URL stands for *uniform resource locator*. This is the "address" that is unique to every webpage, usually beginning with *http://* and found in the address window of your Internet browser. URLs should always appear in angle brackets, in regular type, with capitalisation *exactly* as found in the original. Do not underline them.

²⁷ NB: Do not use the citation style suggested on the *Grove Music Online* Website, use MLA style consistently.

²⁸ Volume and page numbers are optional. The entry could, alternatively, read simply as: Drake, Jeremy. "Milhaud, Darius." *The New Grove*. 2nd ed. 2001.

For a less well-known reference work, the full publication data are always required.

Keightly, Keir. "Cover Version." *Continuum Encyclopedia of Popular Music of the World*. Ed. John Shepherd, et al. Vol. 1. London: Continuum, 2003. 614–17.

7.6. A republished work

For works that have been republished, such as paperback editions of original hardback editions, or modern editions of older works, give the original date of publication (the rest of the original publication data is not needed) followed by a full stop and then the full publication data of the edition that you are using. Any additional information that is needed may be added in square brackets at the end, if desired.

Kandinsky, Wassily. *Concerning the Spiritual in Art*. Trans. M. T. H. Sadler. 1914. New York: Dover, 1977. [First publ. as *The Art of Spiritual Harmony*.]

7.7. An article in a journal with continuous pagination throughout a volume

Many journals retain continuous pagination across individual issues within a single volume. After the author name, the article title is set in quotation marks. Next comes the journal title, in italics, followed by the volume number in Arabic numerals (even if the journal itself uses Roman numerals), *not* prefixed by *volume*, or *vol.*, followed by the volume year, in parentheses, followed by a colon and, finally, the inclusive page numbers for the article.

Owens, Samantha. "Professional Women Musicians in Early 18th-Century Germany." *Music and Letters* 82 (2001): 32–50.
Bartleet, Brydie-Leigh. "Re-embodiment of the 'Gendered Podium.'" *Context* 23 (2002): 39–47.

7.8 An article in a journal which paginates each issue separately

Here it is necessary also to identify the issue number, which should be separated from the volume number by a full stop, with no space on either side. Place the month or season (whichever is specified) of issue together with the year in parentheses.

Atlas, Raphael. "Enharmonic *Trompe-l'oreille*: Reprise and the Disguised Seam in Nineteenth-Century Music." *In Theory Only* 10.6 (May 1988): 15-36.

7.9. An article in an online journal

Treat these largely as you would a print journal. Separate volume and issue number by a full stop. The year remains in parentheses. Given that these are often in HTML or similar format, page numbers are usually not required. Some online journals number the paragraphs in their articles, in which case you can provide the number of paragraphs (using the abbreviation *pars.*). The final element includes the date of access (if you read it over several days, then use the last date you looked at it; if you printed it out, then use the date on which you did that) and the URL.

Rothgeb, John. "The *Tristan* Chord: Identity and Origin." *Music Theory Online* 1.1 (Jan. 1995). 21 pars. Accessed 22 Jan. 2002
 <<http://www.societymusictheory.org/mto/issues/mto.95.1.1/mto.95.1.1.rothgeb.art>>.

- ❖ *Note the difference between a true online journal, which appears only online and in online format, such as HTML, and a print journal that is reproduced online in a "print-friendly" format such as PDF, such as you find in the J-Store database via the UQ Library site. Treat the latter exactly as you would the hard copy (see 7.7–8); you do not need to state date of access, nor need you give the URL.*

7.10. A review of a book, film, opera, concert performance, etc.

After the author, supply the title of the review (if any) in quotation marks. Next type *Rev. of* followed by the title of the work reviewed. Then comes the information about the journal or newspaper in which the review appeared.

McCallum, Peter. "Electronic Stockhausen Sets off Two Bright Sparks." Rev. of *Tierkreis* and *Kontakte*, by Karlheinz Stockhausen. Perf. Ensemble Sirius. *Sydney Morning Herald*. 18 Sept. 2001. Metropolitan 15.

Rogers, Victoria. Rev. of *Peggy Glanville Hicks: A Transposed Life*, by James Murdoch. *Musicology Australia* 26 (2003): 142-46.

Thompson, Virgil. "Socialism at the Metropolitan." Rev. of *Lady Macbeth of the Mtsensk District*, by Dmitri Shostakovich. *Modern Music* 12 (1934-35): 123-26.

7.11. Citing more than one work by the same author

Only write the author's name for the first entry. For subsequent entries, replace the author's name with a 3-em dash²⁹ and a full stop. Entries should be alphabetically ordered by title.

²⁹ A 3-em dash is the em dash character (—) typed three times without intervening spaces. The em dash character itself is often given as two hyphens (--) in typescript. (Many word processes can be set to automatically render -- as —.) The 3-em dash may alternatively be represented as six hyphens (-----).

- Kerman, Joseph. "Beethoven's Minority." *Haydn, Mozart and Beethoven: Studies in the Music of the Classical Period. Essays in Honour of Alan Tyson*. Ed. Seighard Brandenburg. Oxford: Clarendon Press, 1998. 151–73.
- . "Beethoven's Opus 131 and the Uncanny." *19th Century Music* 25 (2002): 155–64.
- . *Contemplating Music: Challenges to Musicology*. Cambridge, Mass.: Harvard UP, 1985.
- . *The Masses and Motets of William Byrd*. London: Faber, 1981.

Where the one author appears both singly and elsewhere as a member of a joint authorship, it is necessary to write his or her name out again in full.

- Grout, Donald J. *Alessandro Scarlatti: An Introduction to His Operas*. Berkeley: U of California P, 1979.
- Grout, Donald J. and Claude V. Palisca. *A History of Western Music*. 6th ed. New York: Norton, 2001.³⁰

7.12. A document on the Web

After the author's name, the title of the document appears in quotation marks, followed by the title of the site, in italics. Next give the date of publication or last revising. If there is no date evident, write *undated*. Finally, give the date of access and the URL.

- MacDonald, Ian and Dmitry Feofanov. "'Do Not Judge Me Too Harshly': Anti-Communism in Shostakovich's Letters to Isaak Glikman." *Music Under Soviet Rule*. Undated. Accessed 2 Feb. 2005 <<http://www.siue.edu/~aho/musov/doubletalk.html>>.
- Shank, Barry. "Fears of the White Unconscious: Music, Race and Identification in the Censorship of 'Cop Killer.'" *Dr. E's Social Science Webzine*. Undated. Accessed 2 Feb. 2005 <<http://www.emayzine.com/lectures/rap.htm>>.

❖ *Exercise critical caution when using documents found on the Web. Except for material in online journals, the information of the Web is not subject to the usual processes of academic peer review that ensure the scholarly standard of print material.*

7.13. A musical score

Treat these as a book. That is, italicise the title as it appears on the title page. This can sometimes mean that the appearance of the citation for the same work might vary from publisher to publisher. For instance, the title of Beethoven's Ninth Symphony, the work itself, is simply Symphony no. 9 in D minor, op. 125 (see 3.1.4), but the following citations

³⁰ I.e. this citation would *not* begin: ——— and Claude V. Palisca. . . .

of the published score have different forms, reflecting the way the work's title has been rendered by different publishers. Remember, here you are citing a publication rather than referring to a musical work.

Beethoven, Ludwig van. *Symphony No.9 [in] D minor Op. 125*. Ed. Max Unger. London:

Eulenberg, n.d.

Beethoven, Ludwig van. *Symphony IX in D minor Op. 125 (Choral)*. New York: Kalmus, n.d.

7.14. A sound recording

The initial name depends on emphasis—are you basing your argument on the work of the composer, the conductor, or the performer(s)? Next list the title followed by other significant individuals involved, the manufacturer, and the year the recording was released. The format is assumed to be CD, unless otherwise indicated (by terms such as *LP*, *audiocassette*, etc.). For individual songs on a recording, give the title, in quotations marks, before the full title of the work, or album, in italics.

Common abbreviations used here are: *cond.* (conductor, conducted [by]), *perf.* (performer(s), performed [by]), *rec.* (recorded), *orch.* (orchestra, orchestrated [by]), *prod.* (producer, produced [by]), and so on.

Bach, Johann Sebastian. *Musicalisches Opfer*. Perf. Barthold Kuijken, Sigiswald Kuijken, Weiland Kuijken and Robert Kohnen. BMG, 1995.

Marley, Bob. "Natural Mystic." *Exodus: Deluxe Edition*. Perf. Bob Marley and the Wailers. Island/Tuff Gong, 2001.

Mravinsky, Evgeny, cond. *Symphony no. 4 in F minor, op. 36*. By Petr Chaikovsky. Rec. 1961. Audiocassette. Deutsche Gramophon, n.d.

Richter, Sviatoslav, piano. *Diabelli Variations*. By Ludwig van Beethoven. Rec. 15 Oct. 1988. Philips, 1993.

Söderström, Elizabeth, sop. and Paul Badura-Skoda, fortepiano. *Franz Schubert: Goethe Lieder*. LP. Estrée, 1984.

7.15. A video recording

These are usually headed by the title. This is followed by whatever data seem relevant before naming the medium (*videocassette*, *DVD*, etc.), the distributor, and the release date. Where the video recording is a re-release of a film, give the original release date of the film before this information.

“The Golden Age.” *Man and Music*. Writ. and pres. Bamber Gascoigne. Dir. Robin Lough.
Prod. Tony Cash. Videocassette. Granada, 1988.

Pique Dame. By Petr Chaikovsky. Perf. Gegam Grigorian, Maria Gulegina, Ludmila Filatova,
Segrei Leiferkus, Alexander Gergalov and Olga Borodina. Kirov Opera and Orchestra.
Cond. Valery Gergiev. DVD. Philips, 1992.

7.16. A radio or television broadcast

Begin with title(s), as necessary: title of episode or segment, in quotation marks; title of the program or series, in italics. Next will be any information about composers, writers, performers, directors, producers, as necessary. Follow this by the name of the network. Finally, give the date of broadcast.

La Perichole. By Jacques Offenbach. Opera Comique, Paris. SBS Television. 1 Jan. 2005.

“Oehlers and Keevers.” *The Planet*. Pres. Lucky Oceans. ABC Radio National. 2 Feb. 2005.

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

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. The citation concludes with information about the place of performance (venue and city, separated by a comma). Finally comes the date of the performance. If the performance you are citing is one that was broadcast, or captured on audio or audiovisual media, then use the appropriate citation format for such (see 7.14–16, above).

Brahms to Braccanin. University of Queensland Symphony Orchestra. Cond. Werner Andreas
Albert. Brisbane, Queensland Performing Arts Centre Concert Hall. 29 Aug. 2004.

Romeo and Juliet. By Sergei Prokof'ev. Perf. Il'ia Kuznetsov and Natal'ia Sologub. Ballet and
Orch. of the Mariinsky Theatre. Cond. Mikhail Argest. Mariinsky Theatre, St.
Petersburg. 8 Dec. 2004.

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 *lecture*, or *speech*, in regular type. Name the meeting, conference, course, or other appropriate designation, and the sponsoring organization or institution, in regular type. Next give the location and, lastly, the date.

Collins, Denis. "Canon and *Obblighi* Composition in Seventeenth-Century Italy." SIMS2004. Symposium of the International Musicological Society. School of Music, The Victorian College of the Arts, Melbourne. 14 July 2004.

Freeman, Peter. Lecture. MUSC1700: From Elvis to Madonna. School of Music, U of Queensland. 28 Oct. 2004.

7.19. An unpublished thesis

After the author, the title is given in quotation marks. The next element is the description of what kind of work it is (e.g. *PhD thesis*, *DMA diss.*,³¹ *MPhil critical commentary*, etc.), in regular typeface. Finally, give the name of the university or institution, followed by a comma and the date.

South, Pei-Gwen. "Russian Music in England 1895-1939: A History of Its Reception." PhD Thesis. U of Queensland, 2000.

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

³¹ *Diss.* is the abbreviation for *dissertation*, the standard American term for what in the UK and Australia is usually called a *thesis*.

8. FOOTNOTES AND ENDNOTES

An alternative to using parenthetical references in your text is to use footnotes or endnotes. In note referencing, a superscript Arabic numeral appears in the text where the reference is made. This is tied to a numbered, bibliographic citation, which appears either at the foot of the page (footnote) or at the end of the essay or article (endnote).

Compare the following example with the citation from Rosen on p. 17 above (see section 4). Instead of the author's name and the relevant page number in parentheses, the superscript 6 refers the reader to note 6 at the bottom of the page (or at the end of the document) where a bibliographic citation for the reference appears:

Another author suggests that our 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.⁶

⁶ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, expanded ed. (New York: Norton, 1997) 57.

Note the differences between this form of citation and that for the list of works cited: Instead of last name first, the author's name is given in normal order. Commas (rather than full stops) separate items in the citation. The publication data appear in parentheses. The final element is the specific page reference that locates the passage or idea in the original source.

To use footnotes or endnotes, begin the number sequence at 1. For an essay or article, the notes are to be numbered consecutively throughout the entire document in a single sequence. For a work divided into chapters, however, it is necessary to restart the number sequence from 1 at the beginning of each chapter.³²

Word processors make footnoting very easy. They automatically superscript the reference numerals and keep the number sequence intact, even when you insert fresh notes before existing ones. Footnotes appear neatly at the bottom of the page, beneath an automatically generated line, and so on. They also reduce font size and automatically single space the notes. In doing so, they approach the appearance of published materials. (Strictly speaking, MLA requires footnotes to be in the standard 12-point font type face and in double, or one-and-a-half, line spacing. However, this practice is a hang-over from typewriter days; it is now perfectly acceptable to let the word processor make these space-saving adjustments.)

³² Do not use signs such as the *asterisk* (*), *dagger* (†), or others, for footnotes, as these are now antiquated. Do not attempt to use both footnotes and endnotes in a single document. A common error, for example, is to use footnotes for additional content and endnotes for referencing. Avoid such contrivances and keep matters simple by using a single sequence of numbers and using only one type of note, preferably footnotes (see the next section).

8.1. Footnotes vs. endnotes

Footnotes appear at the foot of the same page as the reference. Endnotes appear at the end of the of the text, usually beginning on a fresh page, before the list of works cited.³³

- ❖ *If you are planning to use notes for documentation, rather than parenthetical referencing, then use footnotes in both undergraduate work (essays, assignments, etc.) and postgraduate work (theses, critical commentaries). Do not use endnotes for such work.*³⁴

If you are submitting material for publication in a journal, then you should follow the format required for contributions to that particular publication.³⁵

8.2 Footnotes vs. parenthetical documentation

In deciding whether to use footnotes instead of parenthetical references, the following points are worth keeping in mind:

- If you use footnotes in an essay, a list of works cited *may* not be required. You should check with whoever is assessing the work. (Theses and critical commentaries will still require a list of works cited, or bibliography, irrespective of what system you use.)
 - An advantage of footnotes is that they leave the body of the text much less encumbered. (The absence of parenthetical references does allow the text to flow better, although most readers, with practice, grow quickly accustomed to dealing with parenthetical references.)
 - A disadvantage of footnotes is that they require more attention to detail in formatting. In particular, if you must also have a list of works cited, then each citation you make will have to be formatted at least twice (once for the list of works cited, once for the first footnote reference and, possibly, a third time for any subsequent references to the same work).
- ❖ *As a general rule, undergraduate writers are recommended to stick to the parenthetical referencing system. Postgraduate writers, particularly those of larger theses, should consider using footnotes. For shorter critical commentaries, the parenthetical system will often be sufficient.*

8.3 Sample initial entries for footnotes or endnotes

The following examples show the format for footnotes for the *first time* they appear in a document. For *subsequent references* to the same source, shortened note forms are used; these are explained in 8.4 below. The examples given here correspond to those for the

³³ In a work divided into chapters, endnotes may appear either at the end of each chapter or in a single group after the final chapter in the work. While endnotes are not recommended for theses or critical commentaries, if you do use them, you should place them at the end of each chapter with the number sequence (as recommended above) to begin afresh in each chapter.

³⁴ The *School of Music Style Sheet* departs from the *MLA Handbook* in this recommendation.

³⁵ Submitting material for publication in a journal is a topic beyond the scope of this *Style Sheet*. As well as carefully following the requirements of the journal (these are typically set near the front or back cover of each issue), you should get advice from someone experienced in publishing, such as your academic supervisor(s).

bibliographic citations shown in section 7 above. You should consult the corresponding part in section 7 for further guidance on the required information to be included in these entries (i.e. compare the examples in section 8.3.1 with those in 7.1, 8.3.2 with 7.2, etc.). Information that remains essentially the same for section 7 is not repeated here. Only information specifically pertinent to footnotes is included.

A general point about footnotes is, that unless the reference is to the cited work as a whole, the citation must include as its final element the page number(s) to locate the particular passage or idea in the source. (The page numbers in the following examples are made up for the purposes of illustration.)

8.3.1. A single book by one or more authors/editors (cf. 7.1)

¹ Lori Burns and Mélisse Lafrance, *Disruptive Divas: Feminism, Identity and Popular Music* (New York: Routledge, 2002) 68.

² Christopher Butler, *Early Modernism: Literature, Music and Painting in Europe 1900–1916* (Oxford: Oxford UP, 1994) 42.

³ Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: U of California P, 1989) 135.

⁴ Malcolm Gillies, ed., *The Bartók Companion* (London: Faber, 1993).

⁵ Joshua Rifkin, et al., *The New Grove North European Baroque Masters: Schütz, Froberger, Buxtehude, Purcell, Telemann* (New York: Norton, 1985) 43–45.

⁶ Piero Weiss and Richard Taruskin, eds., *Music in the Western World: A History in Documents* (New York: Schirmer, 1984).

8.3.2. A book in a series (cf. 7.2)

⁷ Jonathan Dunsby, ed., *Early Twentieth-Century Music, Models of Musical Analysis 2* (Oxford: Blackwell, 1993).

8.3.3. A multi-volume work (cf. 7.3)

⁸ Igor Stravinsky, *Stravinsky: Selected Correspondence*, ed. and trans. Robert Craft, 3 vols. (New York: Knopf, 1982-85) 48.

⁹ Norman Del Mar, *Richard Strauss: A Critical Commentary on his Life and Works*, vol. 2 (London: Barrie, 1969) 137-38.

¹⁰ Richard Wagner, *Correspondence of Wagner and Liszt*, trans. Francis Hueffer (1897), ed. W. Ashton Ellis, vol. 1 (New York: Vienna House, 1973) 65.

¹¹ Martin Cooper, ed. *The Modern Age: 1890-1960*, vol. 10 of *The New Oxford History of Music* (Oxford: Oxford UP, 1974).

8.3.4. A work (essay, story, poem, etc.) in an anthology or collection (cf. 7.4)

Here you specify the exact page number(s) to locate the passage or idea in the original source (as opposed to giving the complete page range as you would in the list of works cited).

¹² Arnold Schoenberg, "My Evolution," *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trans. Leo Black (Berkeley: U of California P, 1984) 80.

¹³ Tim Carter, "The Seventeenth Century," *The Oxford History of Opera*, ed. Roger Parker (Oxford: Oxford UP, 1996) 28–29.

The system of *cross referencing* described in 7.4 does not apply to footnotes. Therefore, although the entries for Durant, Barry and Stradling, below, are all found in the same collection of articles, edited by Norris, that collection has to be given in full as part of each initial citation; however, the collection itself need not be cited (unless independently referred to).

¹⁴ Alan Durant, "Improvisation in the Political Economy of Music," *Music and the Politics of Culture*, ed. Christopher Norris (London: Lawrence and Wishart, 1989) 260.

¹⁵ Malcolm Barry, "Ideology and Form: Shostakovich East and West," *Music and the Politics of Culture*, ed. Christopher Norris (London: Lawrence and Wishart, 1989) 182.

¹⁶ Robert Stradling, "On Shearing the Black Sheep in Spring: The Repatriation of Frederick Delius," *Music and the Politics of Culture*, ed. Christopher Norris (London: Lawrence and Wishart, 1989) 96.

8.3.5. An article in a reference work (cf. 7.5)

As in 7.5, full details are not required for commonly cited reference works. Inclusion of the volume number is optional if the reference work is alphabetically arranged, but it is helpful. Specific page numbers (where available) should be included so as to locate precisely the passage or idea in the source.

¹⁷ Jeremy Drake, "Milhaud, Darius," *The New Grove*, 2nd ed., vol. 16 (2001) 678.

¹⁸ Jeremy Drake, "Milhaud, Darius," *Grove Music Online*, accessed 31 Jan. 2005
<<http://www.grovemusic.com>>.

¹⁹ "Analysis," *The Australian Concise Oxford Dictionary*, 3rd ed. (1997).

For a less well-known reference work, the full publication data are required.

²⁰ Keir Keightly, "Cover Version," *Continuum Encyclopedia of Popular Music of the World*, ed. John Shepherd, et al., vol. 1 (London: Continuum, 2003) 615.

8.3.6. A republished work (cf. 7.6)

²¹ Wassily Kandinsky, *Concerning the Spiritual in Art*, trans. M. T. H. Sadler (1914; New York: Dover, 1977) 16.

8.3.7. An article in a journal with continuous pagination throughout a volume (cf. 7.7)

Instead of the complete range of pages, cite the specific page(s) to locate the passage or idea in the original source.

²² Samantha Owens, "Professional Women Musicians in Early 18th-Century Germany," *Music and Letters* 82 (2001): 42–43.

²³ Brydie-Leigh Bartleet, "Re-embodiment of the 'Gendered Podium,'" *Context* 23 (2002): 44.

8.3.8 An article in a journal which paginates each issue separately (cf. 7.8)

²⁴ Raphael Atlas, "Enharmonic *Trompe-l'oreille*: Reprise and the Disguised Seam in Nineteenth-Century Music," *In Theory Only* 10.6 (May 1988): 16.

8.3.9. An article in an online journal (cf. 7.9)

If paragraph numbers are used in the original, give the specific reference (using the abbreviation *par.* or *pars.*) to the passage or idea in the source.

²⁵ John Rothgeb, "The *Tristan* Chord: Identity and Origin," *Music Theory Online* 1.1 (Jan. 1995): par. 15, accessed 22 Jan. 2002 <<http://www.societymusictheory.org/mto/issues/mto.95.1.1/mto.95.1.1.rothgeb.art>>.

8.3.10. A review of a book, film, opera, concert performance, etc. (cf. 7.10)

²⁶ Peter McCallum, "Electronic Stockhausen Sets off Two Bright Sparks," rev. of *Tierkreis* and *Kontakte*, by Karlheinz Stockhausen, perf. Ensemble Sirius, *Sydney Morning Herald* 18 Sept. 2001: Metropolitan 15.

²⁷ Victoria Rogers, rev. of *Peggy Glanville Hicks: A Transposed Life*, by James Murdoch, *Musicology Australia* 26 (2003): 143.

²⁸ Virgil Thompson, "Socialism at the Metropolitan," rev. of *Lady Macbeth of the Mtsensk District*, by Dmitri Shostakovich, *Modern Music* 12 (1934-35): 124.

8.3.11. Citing more than one work by the same author (cf. 7.11)

This issue does not apply to footnotes, because the order of entries is not determined alphabetically. But see 8.4. below for information on citing subsequent references to the same work, including what to do when there are subsequent citations involving more than one work by the same author.

8.3.12. A document on the Web (cf. 7.12)

²⁹ Ian MacDonald and Dmitry Feofanov, “‘Do Not Judge Me Too Harshly’: Anti-Communism in Shostakovich’s Letters to Isaak Glikman,” *Music Under Soviet Rule*, undated, accessed 2 Feb. 2005 <<http://www.siue.edu/~aho/musov/doubletalk.html>>.

³⁰ Barry Shank, “Fears of the White Unconscious: Music, Race and Identification in the Censorship of ‘Cop Killer,’” *Dr. E’s Social Science Webzine*, undated, accessed 2 Feb. 2005 <<http://www.emayzine.com/lectures/rap.htm>>.

8.3.13. A musical score (cf. 7.13)

³¹ Ludwig van Beethoven, *Symphony No. 9 [in] D minor Op. 125*, ed. Max Unger (London: Eulenberg, n.d.) 27-28.

³² Ludwig van Beethoven, *Symphony IX in D minor Op. 125 (Choral)* (New York: Kalmus, n.d.) 26-27.

8.3.14. A sound recording (cf. 7.14)

Note that, unlike the publication data for print or online publications, the name of the recording company and date of issue for audio-visual materials is not placed in parentheses in footnote citations. This holds for the next three cases (8.3.14–16).

³³ Johann Sebastian Bach, *Musicalisches Opfer*, perf. Barthold Kuijken, Sigiswald Kuijken, Weiland Kuijken and Robert Kohnen, BMG, 1995.

³⁴ Bob Marley, “Natural Mystic,” *Exodus: Deluxe Edition*, perf. Bob Marley & the Wailers, Island/Tuff Gong, 2001.

³⁵ Evgeny Mravinsky cond., *Symphony no. 4 in F minor, op. 36*, by Petr Chaikovsky, rec. 1961, audiocassette, Deutsche Gramophon, n.d..

³⁶ Sviatoslav Richter, piano, *Diabelli Variations*, by Ludwig van Beethoven, rec. 15 Oct. 1988, Philips, 1993.

³⁷ Elizabeth Söderström, sop. and Paul Badura-Skoda, fortepiano, *Franz Schubert: Goethe Lieder*, LP, Estrée, 1984.

8.3.15. A video recording (cf. 7.15)

³⁸ “The Golden Age,” *Man and Music*, writ. and pres. Bamber Gascoigne, dir. Robin Lough, prod. Tony Cash, videocassette, Granada, 1988.

³⁹ *Pique Dame*, by Petr Chaikovsky, perf. Gegam Grigorian, Maria Gulegina, Ludmila Filatova, Segrei Leiferkus, Alexander Gergalov and Olga Borodina, Kirov Opera and Orchestra, cond. Valery Gergiev, DVD, Philips, 1992.

8.2.16. A radio or television broadcast (cf. 7.16)

⁴² *La Perichole*, by Jacques Offenbach, Opera Comique, Paris, SBS Television, 1 Jan. 2005.

⁴³ “Oehlers and Keevers,” *The Planet*, pres. Lucky Oceans, ABC Radio National, 2 Feb. 2005.

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

⁴⁰ *Brahms to Bracantin*, University of Queensland Symphony Orchestra, cond. Werner Andreas Albert, Brisbane, Queensland Performing Arts Centre Concert Hall, 29 Aug. 2004.

⁴¹ *Romeo and Juliet*, by Sergei Prokof'ev, perf. Il'ia Kuznetsov and Natal'ia Sologub, Ballet and Orch. of the Mariinsky Theatre, Cond. Mikhail Argest, Mariinsky Theatre, St. Petersburg, 8 Dec. 2004.

8.2.18. A lecture or conference paper (cf. 7.18)

⁴⁴ Denis Collins, “Canon and *Obblighi* Composition in Seventeenth-Century Italy,” SIMS2004, Symposium of the International Musicological Society, School of Music, The Victorian College of the Arts, Melbourne, 14 July 2004.

⁴⁵ Peter Freeman, Lecture, MUSC1700: From Elvis to Madonna, School of Music, The University of Queensland, 28 October 2004.

8.2.19. An unpublished thesis (cf. 7.19)

⁴⁶ Pei-Gwen South, “Russian Music in England 1895-1939: A History of Its Reception,” PhD thesis (U of Queensland, 2000) 35-36.

⁴⁷ David Ronald Marshall Irving, “Lamentation Settings by Manuel José Doyagüe (1755-1842) Recently Rediscovered in Manila: A Contextual Study and Critical Transcription,” MPhil thesis (U of Queensland, 2003) 79-82.

8.4. Citing subsequent references

When referring to the same work subsequently, the full citation should not be supplied. In most instances, it is sufficient to provide simply the author's last name and a page number. A first and subsequent reference for the book *Early Modernism* by Christopher Butler (cf. section 8.3.1) would read, respectively, as follows:

⁴⁷ Christopher Butler, *Early Modernism: Literature, Music and Painting in Europe 1900-1916* (Oxford: Oxford UP, 1994) 42.

⁴⁸ Butler 68-69.

More information is needed if only you are citing two or more works by the same author (see also 7.11 and 8.3.11). As in parenthetical referencing, use a shortened version of the title after the author's surname, separating them with a comma. Below are sample first entries (full) for two different works by a common author, followed by appropriate subsequent entries (shortened) for each (cf. 4.3.5 and 7.11).

⁴⁹ Joseph Kerman, "Beethoven's Opus 131 and the Uncanny," *19th Century Music* 25 (2002): 159.

⁵⁰ Joseph Kerman, *The Masses and Motets of William Byrd* (London: Faber, 1981) 27.

⁵¹ Kerman, "Beethoven's Opus 131" 164.

⁵² Kerman, *Masses* 121.

Where authors share a surname (e.g. John Smith and Jane Smith), it is necessary to differentiate by giving the full name for every reference. If a work is identified by title rather than by author, then simply use the shortened title for subsequent entries.

The system of shortening subsequent entries holds good for as long as the number sequence lasts. If you restart the number sequence (for instance, at beginning of a new chapter) it is necessary to cite in full, as a first reference, even those works which may have been cited already in a previous chapter within the same work as a whole.

9. REFERENCES

- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New York: Modern Language Association, 2003.
- Holoman, D. Kern. *Writing About Music: A Style Sheet from The Editors of 19th-Century Music*. Berkeley: U of California P, 1988.
- Lloyd, Llewelyn S. and Richard Rastall. "Pitch Nomenclature." *Grove Music Online*. Accessed 7 November 2006 <<http://www.grovemusic.com>>.
- Publication Manual of the American Psychological Association*. 5th ed. Washington, DC: American Psychological Association, 2001.
- Style Sheet for the Presentation of Assignments: Guidelines for Students enrolled in AUST, CCST, DRAM, ENGL, MTSU, WOMS, WRIT Courses*. School of English, Media Studies and Art History, The University of Queensland. 2004. Accessed 8 November 2006 <<http://www.uq.edu.au/emsah/resources/guide.pdf>>.
- University of Chicago Press. *The Chicago Manual of Style*. 15th ed. Chicago: U of Chicago P, 2003.
- List of Works Consulted: MLA Style "How-To" Guide*. University of Queensland Library. Accessed 9 November 2006 <<http://www.library.uq.edu.au/training/citation/mla.pdf>>.