

Referencing and Bibliography Guide

This guide is intended for use by BMus students and has been produced by the Core Curriculum Studies (CCS) team. Last updated August 2021

Use the contents list below to find the type of reference you need to create.

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Referencing and Bibliography

In academic writing you must show where your ideas and information come from. There are both positive and negative reasons for this:

Positive

- It shows that you have read around the subject
- It allows the reader to follow up any ideas that interest them
- It gives other writers the credit they deserve for their efforts

Negative

- It proves that it is in fact you who has done the research and reading
- It shows that you have not tried to cheat by passing off somebody else's work as your own (which is called plagiarism)

There are a number of different systems for doing this, all of which are acceptable, but whichever you use, you need to be consistent and thorough. This appendix shows you how to use the Harvard system, which is the system preferred on the BMus programme.

Referencing with Harvard

There are two elements to the Harvard system: the **bibliography**, which lists all the books and articles you have used, and the **reference in the text** (the **citation**), which shows which idea comes from which book or article. The following sections deal with both of these, starting with the bibliography — and because you will often be writing about music, also a **discography** — and moving on to how, when and where to give a citation in the body text of your essay.

Bibliography and Discography

The **bibliography** comes at the end of your essay, and provides a record of all the books, articles, online resources and scores that you have used to write it. You should list them **alphabetically by author**. In general, do not separate your list into books, articles, internet articles *etc.* In a standard academic essay, anything which is in written form goes in a single alphabetical list. However, on longer and more complex research projects, if you are using a large number of scores, you might want to list these separately; and if you are working on a project which involves numerous primary and secondary sources, you might well separate these too – ask your tutor or supervisor for advice if you feel you should do this. If you have used audio or audio-visual recordings (either from physical media or online) in your work, then you must include a **discography** as well.

If done properly, the way that you format each entry in a bibliography will tell your reader instantly whether the material you are referencing comes from a book, a chapter in someone else's book, a journal article, an online resource, a score, a CD, etc. Though it may seem needlessly fussy, the correct use of full stops, commas, colons, parentheses and italic text is a vital part of this process, and advice on the formatting for all the commonly used resources is included in this guide.

In-Text Referencing

With a thorough and consistent bibliography, references become very easy. All you need to put to show where a particular idea or fact has come from is:

(Author's surname, Date: Page number)

The first two elements correspond exactly to the first elements listed in the bibliography, which makes it easy for your reader to find the full details, and the page number shows precisely where your information comes from. Placing the reference in brackets means that you can include it within the flow of the text, without having to worry about footnotes or endnotes.

You should use a reference whether you are quoting directly (using the author's exact words) or indirectly (paraphrasing or summarizing his or her ideas).

Direct quotation:

Carolyn Abbate opens the question of the relationship between the different senses involved in perceiving opera thus: "What happens when we watch and hear a female performer? We are observing her, yet we are also doing something for which there is no word: the aural version of staring. And looking and listening are not simply equivalent activities in different sensory realms" (Abbate, 1993: 254).

Indirect quotation:

Leo Treitler (1993: 37) argues that Susan McClary's analyses of classical music in terms of gender are fundamentally flawed because they rely on the same categories that she is trying to deconstruct.

When using material that is not traditionally printed and does not have page numbers, it is conventional to indicate the type of material instead of a page. For example, a reference to an internet site might read (Thompson, 2014: online), while a reference to a radio broadcast might be (Rattle, 2005: radio broadcast). In such cases, there must always be a corresponding entry in the bibliography or discography that starts with the name and date given in your citation. For more on the presentation of quotations, see Essay Presentation Guidelines.

Each section below indicates the format that a bibliography entry should take in the case of a certain type of item, as well as the format that an in-text citation should take.

Formatting

Monographs (usually books with one author)

The details required for the bibliography are as follows.

Author's surname, Author's Initial(s). (Date of publication). *Title of book*. City of publication: Publisher.

Example: Piston, W. (1978). *Orchestration*. London: Victor Gollancz.

In-text citation: (Piston, 1978: 102)

This is the basic format of all entries in your bibliography, though there are a number of circumstances in which you will have to adapt the standard pattern. Note in particular:

- The use of *italics* for the book title
- That you give the city of publication (not the country)
- The punctuation – a comma in some places, a full stop in others; a colon between city and publisher.

Books with multiple authors and an editor

If the book you are using is a collection of articles by several **authors** and you've used several of them in your research, you should list each of the relevant articles by author (see below). However, you may also want to include a general reference to the overall volume, in which case list this under the name of the **editor**:

Newbould, B. (ed.) (2016). *Schubert the Progressive: History, Performance Practice, Analysis*. London: Routledge.

Note that you should use the overall volume for your in-text citations of quotes and ideas. If you refer to a specific article within such a collection in your essay, it must be listed separately, in the following format and then cited accordingly in your essay.

Howat, R. (2016). Reading between the Lines of Tempo and Rhythm in the B Flat Sonata, D960. In B. Newbould (ed.) *Schubert the Progressive: History, Performance Practice, Analysis*. London: Routledge, pp.117-138.

In-text citation: (Howat, 2016: 122)

Note especially:

- that the title of the article is shown in plain text, not italics.
- the use of the word 'in' to introduce the editor
- the order in which editor's initial and surname occur
- that you need to give the page numbers of the article within the book

This is also how you should list articles you use from *The New Grove*, or other dictionaries and encyclopaedias. Treat them as **articles in a book**. Always list them separately rather than simply giving a general reference to *Grove*. You also need to include the volume and page numbers for the print version of *Grove*, as follows:

Hitchcock, H.W. (2001). Charpentier, Marc-Antoine. In S. Sadie (ed.) *The New Grove Dictionary of Music and Musicians*. 2nd edition. London: Macmillan, Vol. 5, pp.504- 29.

In-text citation: (Hitchcock, 2001: 520)

Where a collection of essays has more than one editor, you need to list all of them, and use "eds" instead of "ed.", as follows:

Robertson-Kirkland, B. E. (2018). Rivalry, comradeship and the prima donnas: Elizabeth Billington and Gertrude Mara. In L. Duckling, S. Read, F. Roberts and C. D. Williams (eds.) *Exploring the Lives of Women, 1558–1837*. London: Pen & Sword, pp. 109-120.

Articles in Journals

The rules are similar for articles in journals and periodicals. The basic format is as follows:

O'Shea, G. (2015). "A Permanent Influence": Beethoven's Impact on Prokofiev's Piano Writing. *The Musical Times*, 156 (1932), pp. 49–62.

In-text citation: (O'Shea, 2015: 53)

Things to note:

- The "quote marks" are used in the title here because the author has used them in his title to indicate that part of the title is a quote. Where the author uses italics (to indicate the title of another work within their own title) or quote marks (to indicate some kind of quote in the title) you should reproduce those in your reference;
- you need to give the volume and issue number of the journal (volume 156, issue 1932 in this case – the *Musical Times* has been going for well over 100 years!) and the page numbers of the **whole** article;
- there is no need to give the name of an editor, place of publication or publisher in a journal article reference.

Multiple editions

Sometimes, books are re-published in new editions. Where a publication is in its first edition, that does not need to be noted in the bibliography, but a second or later edition should be.

Davis, R. (2010) *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV*. 2nd edition. Boston, MA: Berklee Press.

Two or more authors

Articles and books will sometimes have **two or more authors**. In cases like these you should list all the authors; and/ or specify which edition you are using.

Burkholder, J.P. Grout, D.J. and Palisca, C.V. (2019). *A History of Western Music*. 10th edition. London: Norton.

The reference in the bibliography should always give all the authors names, but they are not all needed in the in-text citation, only the first one, as shown below. A direct quotation from a book would be presented as an in-text reference thus:

(Author(s) surname, Date: Page number)

e.g (Burkholder *et al.*, 2019: 23)

Et al. is an abbreviation for “*et alia*” [and others]. It should always be used in the citation if you have three or more authors.

Translations

Where you are using an item that has been translated from its original language into English, you need to give the date of the translated publication (not the original) and include the name of the translator. For example:

Bourdieu, P. (1984). *Distinction: a Social Critique of the Judgement of Taste*.
Translated by R. Nice. London: Routledge.

If you have used a text in a language other than English that you have translated yourself (because you speak that language), you need only put the actual publication details in your bibliography: For example:

Laitinen, H. (1989). Miksi Kansanmusikkia Opetetaan? [Why Teach Folk Music?] *Musiikin Suunta* 11 (4), pp. 2-11.

Note the use of square brackets in the reference to provide a translation of the title for an English-speaking reader. If you use a quotation from an essay in a language other than English, you must provide it in translation. You could either provide the quote in the original language and give a translation in square brackets afterwards; or you could make your own translation. Where the translation is your own, indicate this in the citation. For example:

In the 1980s, Finnish Composer Heikki Laitinen saw folk music offering a way to enrich musical culture and encourage open-mindedness and musical versatility, arguing that “art music is based on the eradication of creativity ... The music education system is founded on repetition, obedience, subjugation and conformity ... and these requirements of submission and obedience in the music education system have become increasingly strict in the last ten years” (Laitinen, 1989: 9-10, my translation).

General Dictionaries

As a general rule, you should not be citing general dictionaries in your essays, such as English language dictionaries or general music dictionaries. However, this does not include more substantial encyclopedic works such as *Grove* or the *Oxford Companion*, which have longer articles with identifiable authors). In academic writing, sentences such as “The Chambers Pocket Dictionary defines X as...” Or “The Oxford Dictionary of Music defines X as...” and this is not particularly good style.

If a definition is in a dictionary, then you can assume it is common knowledge; and common knowledge does not need citation.

You might include a sentence such as “The generally understood meaning of X is...” but quoting from dictionaries is very rarely a good idea. For those rare occasions, however, where you feel it appropriate to quote from a general dictionary the bibliographic reference would be:

Kennedy, M. (1980). *The Concise Oxford Dictionary of Music*. 3rd edition. London: Oxford University Press.

The in-text citation would be: (Kennedy, 1980: 237)

Where there is no named author or obvious editor, then you would not normally put the dictionary in the bibliography, and any reference to it in your text would be by the title of the work and date of publication. For example, you might describe something as defined by *The Chambers Dictionary* (1998).

Problem cases

Missing Information

Occasionally, especially with elderly publications, there is **no date given**. If you really cannot find a date (make sure you have checked the publication details carefully, and on the Library catalogue), substitute the letters [n.d.] (no date):

Langley, E. [n.d.]. *Principles of Teaching as Applied to Music*. Norwich: Elkin.

In-text citation: (Langley, n.d.: 39)

Items for which the **author is unknown** should be included in the main bibliography but using the title to place the item alphabetically in place of the author’s surname:

Barbershop Arranging Manual (1980). Kenosha, WI: SPEBSQSA, Inc.

In-text citation: (Barbershop Arranging Manual, 1980: 56)

This is potentially useful for internet referencing, in instances where you are dealing with unattributed articles which also have no date (see below).

Occasionally items will give **no place of publication**. Again, first really make sure there is no information on the item (e.g. some scores have this information on the reverse of the title page)

and check the Library catalogue. If you still have no luck then substitute the letters [s.l.] (*sine loco*, which is Latin for 'without place'):

Liszt, F. (2011). *Héroïde funèbre*. [s.l.]: Petrucci Library Press.

Duplicated dates for an author

If the author has published more than one item in the same year, you potentially have a problem when it comes to the in-text citation – you have two citations with the same name and same date, so need to find a way of differentiating them. The way to do this is list the items alphabetically by title and add a lower case letter after the date.

Halfyard, J.K. (2010a). "Everybody Scream!" Tim Burton's Animated Gothic-Horror Musical Comedies. In R. Coyle, ed. *Drawn to Sound: Animation Film Music and Sonicity*. London: Equinox, pp. 25-39.

Halfyard, J.K. (2010b). Mischief Afoot: Supernatural Horror-Comedies and the Diabolus in Musica. In N. Lerner, ed. *Music in the Horror Film: Listening to Fear*. New York: Routledge, pp. 21-37.

When it comes to the citations in the text, it is now easy to differentiate them as Halfyard 2010a and Halfyard 2010b.

Publication details: too many places

As a rule, if a book has more than one place of publication including London, Cambridge (UK) or Oxford, give that city only. If one of these three major UK publishing cities is not present, you should list the first two places of publication give on the copyright page.

US place names

Books published in the US often have place names identical to places in the UK, and include state abbreviations in their publication details. Where there is some ambiguity as to where a place might be, it is normal to give the abbreviation of the state name, as in the example below (MA is Massachusetts):

Collins, K. (2008) *Game Sound: An Introduction to the History, Theory and Practice of Video Game Music and Sound Design*. Cambridge, MA: MIT Press.

You would not need to give a state abbreviation where the location is perfectly obvious (e.g. New York, Los Angeles) or where the state name is given in the publishers' name (Bloomington: University of Indiana Press).

Online sources

A great many sources are available online and you are very likely to use internet resources in researching and writing academic essays, although you should remain alert to the fact that not all web-based material is of the same quality; and not all of it is reliable. Many sources can be trusted, and these include the large, searchable database sites such as JSTOR and Oxford Music Online; and many books and academic journals are now published online as well as in

print. You can search for and access ebooks via the library, and find journal articles either through online library holdings or in databases such as JSTOR. What many of these sources have in common is that they provide electronic versions of things that also exist in more conventional print forms, and so there are specific ways of referencing material from them that reflect this. You should never only give a general reference to the website itself: you must always specifically reference the author and article you have referred to within that site.

URLs and DOIs

Whenever you include online, digital content, you need to provide either a URL or a DOI. Every page on the internet has a URL; but the information on that page may change over time, or the page may be deleted; or the content may be moved to a different page with a new URL. A DOI, or digital object identifier, refers to static content that will not change once it has been assigned and they are commonly used for scholarly articles and other academic online publications. For this reason, you do not need to provide an access date for DOIs as you would for URLs.

As a rule, if an article online has a DOI, use that instead of the URL in the web browser's address bar. The DOI is simply more reliable and consistent. Second best is a stable URL. Quite often, the URL that allows you to find a source will be very long and contain your search query terms. On the page you have visited, if there is a "cite" button, or a link to a stable URL, use that instead of copying the address bar.

- Provide DOIs over URLs whenever possible.
- If no DOI is available, use the source's URL in the citation.
- If you have to use a URL, use a stable URL where possible
- Place the DOI or URL at the end of the citation, formatting the rest of the citation as normal for an equivalent non-digital source.
- A DOI can either be preceded by a "doi:" label (note the lowercase), or [https://doi.](https://doi.org/)
- If you use a URL, provide your access date.

So, with a DOI, the general reference would be

Author, A. (Date of publication). Title of article. *Title of Journal* volume (issue), page range.
[doi:0000000/000000000000](https://doi.org/0000000/000000000000)

With a URL, it would be:

Author, A. (Date of publication). Title of article. *Title of Journal* volume (issue), page range.
<https://www.someaddress.com/full/url/>. Accessed 09/07/21.

Oxford Music Online (OMO)

For every article in *Grove* available via *Oxford Music Online*, you need:

- the name of the author
- the full and correct title of the article
- the DOI

The top of each article page for *Grove* will give you the information you need for your citation.



Article Images

Stravinsky, Igor (Fyodorovich)

Stephen Walsh

<https://doi.org/10.1093/gmo/9781561592630.article.52818>

Published in print: 20 January 2001 **Published online:** 2001

The reference therefore would be (noting that OUP considers only the part of the title in bold to be the actual title):

Walsh, S. (2001) Stravinsky, Igor. *Grove Music Online* in *Oxford Music Online*. Available at <https://doi.org/10.1093/gmo/9781561592630.article.52818>. Accessed 08/07/2021.

In-text citation: (Walsh, 2001: online).

An online *Oxford Companion to Music* article is slightly different, but all the information is there, one way of another. This provides a stable URL, not a DOI.

The top of the page again gives you most of the details you need; but you would need to scroll right down to the end of the page to find the authors name (Paul Griffiths, in this case). This time, the stable URL is in the “cite” pop-up screen at the top right of the page (circled). OUP do not provide a Harvard formatted citation, unfortunately.

Highlight search term



The Oxford Companion to Music


Edited by Alison Latham

Publisher: Oxford University Press

Current Online Version: 2011

Published online: 2011

eISBN: 9780199579037

Stravinsky, Igor (Fyodorovich) (*b* Oranienbaum (now Lomonosov), 5/17 June 1882; *d* New York, 6 April 1971). Russian composer. 

Stravinsky's unleashing of new rhythmic force in *The Rite of Spring* was one of the great musical revolutions of the

The reference looks like this:

Griffiths, P. (2011) Stravinsky, Igor (Fyodorovich). In A. Latham (ed.) *The Oxford Companion to Music*. Available at <https://www.oxfordreference.com/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-6496>. Accessed 08/07/21.

In-text citation: (Griffiths, 2011: online).

JSTOR

Like OMO, JSTOR is a searchable database: every article in it was previously published in a journal and you need all the original publication details as well as an indication that you accessed it via JSTOR. Like the Oxford site, there is a link to citation information ('Item Information') on the left of the page. Again, this provides the short, stable URL rather than the lengthy one in your web browser that includes your search terms.

Knapik, S. (2015). The Master(ed) Violinist: Carl Flesch's Pedagogical Treatise and Memoirs. *Music & Letters*, 96 (4), pp. 564-601. Available at <http://www.jstor.org/stable/44163434>. Accessed 08/07/2021.

Because JSTOR reproduces the article, you will know the page number that any quotation comes from, so can cite it normally, e.g. (Knapik, 2015: 588)

Online versions of printed journal articles

Again, as with JSTOR, the basic citation of the journal article remains the same, but you should indicate that it is an online version by giving the URL or DOI, and when you accessed it.

Stenstadvold, E. (2018). Long or short? The appoggiatura in the early 19th-century guitar tradition, with special reference to the music of Fernando Sor, *Early Music*, 46/1, pp. 87–101. Available at <https://doi.org/10.1093/em/cax116>. Accessed 08/07/2021.

In-text citation: (Stenstadvold, 2018: 89)

eBooks

We have a large collection of electronic resources available via the library. When you search the library catalogue, if we have the ebook version, there will be a direct link there. If you quote or use information from an ebook, the basic reference and citation are the same as for a print book, except that (as with journals) you should add the online information at the end of the reference. If the ebook provides page numbers, use them in the citation. Otherwise, treat it as an online source.

Example from Proquest

Taruskin, R (2009). *Music in the Early Twentieth Century*. New York: Oxford University Press. ProQuest Ebook Central. Available at <https://ebookcentral.proquest.com/lib/rcsuk/detail.action?docID=648047>. Accessed 9/7/21.

In-text citation: (Taruskin 2009: 250)

Example from Oxford Scholarship Online

Johnson, J. (2020). *After Debussy: Music, Language, and the Margins of Philosophy*. New York: Oxford University Press. Oxford Scholarship Online. Available at doi: 10.1093/oso/9780190066826.001.0001. Accessed 8/7/21.

In-text citation: (Johnson 2020: online)

Online-only journals

Some journals are only published in online versions, so the format is very slightly different again – the main thing is that they have no ‘real’ page numbers as they do not exist in a print journal. If you download the pdf, that will format a version with page numbers, but these are really not necessary for referencing an online-only journal.

Elvers P, Omigie D, Fuhrmann W and Fischinger T (2015). Exploring the musical taste of expert listeners: musicology students reveal tendency toward omnivorous taste. *Frontiers in Psychology*. 6/1252. doi: [10.3389/fpsyg.2015.01252](https://doi.org/10.3389/fpsyg.2015.01252). Accessed 7/8/21.

In-text citation: (Elvers et al, 2015: online)

Other internet sites

As a general rule, the less information the site gives you about authorships and publication, the less likely it is to be suitable for academic purposes. Always be a little wary of using non-academic sites on the internet: they are likely to be giving you information at too simplistic a level, and no one

has independently reviewed them (or checked their accuracy). Academic books, articles and internet sites will have gone through a peer-review process and approved before publication in order to ensure that they are accurate and make a worthwhile contribution to scholarship. Non-academic websites can simply put out anything they want, with no one to check their value or accuracy. Wikipedia would be cited in the format given below, but be aware that **none** of your tutors regards this as an appropriate resource for academic essays beyond basic initial research.

The information you will need for an internet source includes:

- The author (where available of the page title where there is no author)
- The date the material was published (where available, n.d. if not)
- The **title** of the page you are citing: this should be obvious on the page, but look at the tab in your web browser if not.
- The title of the website in which that page is located
- The full URL of the page
- The date you accessed it

Where there is **no known author**, substitute the title of the page and use this to place the item in your alphabetical bibliography, ignoring the word “The” (i.e. just because an article begins

with “The” or “A” does not mean it should be listed under T). The following article would be listed alphabetically under F, and there is no author’s name or date anywhere on the page.

The bibliography reference would be:

Florence Price (1887-1953) [n.d.] *Classic FM*. Available at:
<https://www.classicfm.com/composers/price-f/>. Accessed 15/7/21.

In-text citation: (Florence Price (1887-1953), n.d.: online)

Scores

A score should give not only the composer, but also the editor, where known. More modern compositions often do not have named editors as the composer liaises directly with the publisher. For older compositions, there almost certainly will be a named editor, though be careful not to confuse ‘edition’ with ‘editor’. Some publishing companies append the word ‘Edition’ to their name, e.g. ‘Edition Kalmus’, ‘Edition Eulenburg’. This does not mean ‘edited’, it is just a fancy way of styling their company name. It may also be that a score is a facsimile, that is to say, a replica of the composer’s original notation.

Fauré, G. (1975). *Requiem*. Edited by D. Ratcliffe. London: Novello.

Monteverdi, C. (1999). *Vespers (1610)*. Edited by J. Kurtzman. Oxford: Oxford University Press

Brahms, J. (1963). *Concerto No.1 for Piano and Orchestra*. Edited by P. Badura-Skoda. London: Eulenburg.

The dates may look very odd in the context of when composers were working, but you are not referencing the composition but of a particular printed version of the score.

Facsimiles (of scores or writings, e.g. treatises) Use the following as a model:

Facsimile of a published edition:

Marais, M. (1711.) *Pièces de viole, troisième livre*. Facsimile edition (1997). Edited by P. Lescat and J. Saint-Arroman. Courlay: Fuzeau.

When citing such an item in the text, you would normally cite the original folio or page number.

In-text citation: (Marais, 1711: fol.29)

Note in this reference that: Marais = the composer; Lescat & Saint-Arroman = the [modern] editors; 1711 = original date; 1997 = date the facsimile was published; Courlay: Fuzeau = place of publication and publisher of the facsimile

Online scores

Sites such as The International Music Score Library Project (IMSLP) are a useful resource, in that they provide archives of historical editions and facsimiles that are in the public domain (not subject to copyright restrictions). It is perfectly acceptable to use materials from these sites, but you should include both the information about the edition and also its online location.

For example, the reference for an edition of a Bach Concerto that was published in 1874 would be as follows, the first part taking the normal format for a score and the second part acknowledging the online source:

Bach, J. S. (1874) *Violin Concerto in E Major, BWV 1042*. Edited by W. Rust. Leipzig: Breitkopf & Härtel. Available at http://imslp.info/files/imglnks/usimg/c/c1/IMSLP02299-Bach - BGA - BWV_1042.pdf. Accessed 8/7/21.

If you then needed to cite the score (e.g. in the caption for a musical example), the citation would be (Bach, 1874). You would not need page numbers, as movement and bar numbers would be more usual for a score. This makes it clear to which item of your bibliography you are referring.

In-text citation: (Bach, 1874: mov. 1, bb. 32-47)

Caption to an example: Fig. 2: bars 32-47 from movement 1 of the Violin Concerto in E Major, BWV 1042 (Bach, 1874).

Note that in the discography, the title of the work is also the title of the CD, so goes in italics. In the caption, it is only the generic title of the work, so no italics!

Audio Visual materials

All audio visual materials (recordings, DVDs, streamed and online recordings and videos) should be listed in a separate Discography. They are not written/printed material and therefore should not go in a bibliography. You should include the following details:

- Principal composer(s)
- Year of release [for the version you have been using]
- Title of principal work(s) [incl. the work under discussion, but you can use “etc” for compilations involving many works]
- Principal performer(s)
- Place and date of recording [as precise as possible]
- Record Company
- Catalogue Number [this must be taken directly from the label or booklet from the CD]

For example:

Saint-Saëns, C. (2006). *Violin Concerto No.3, etc.* Jean-Jacques Kantorow (violin), Tapiola Sinfonietta, Kees Bakels (conductor) [CD]. Recorded at Tapiola Concert Hall, Finland, September 2004. (BIS BIS-CD-1470).

Or, in the case of a recording containing music by several composers

Duparc, H. Saariaho, K. Rachmaninov, S. and Dvorak, A. (2007). *Helsinki Recital*. Karita Mattila (soprano), Martin Katz (piano) [CD]. Recorded at Finnish National Opera, Helsinki, October 2006. (Ondine ODE 1100-5).

If the nature of your discussion means you need to cite the specific recording in the text how you cite it will depend on what you are saying, and you may want to give a time code to the

part of the recording you are discussing, and you should refer to the composer you are referring to as part of that. For example, if one were comparing two performances of a piece by Rachmaninov, a reference might appear as follows:

Mattila's recording of "The Muse" (Rachmaninov in Duparc et al, 2007: track 14) is a rather slower than Soderstrom's...

Matilla's approach to the central section takes an even more dramatic approach (Rachmaninov in Duparc et al., 2007: track 14, 02:26-03:14).

A disc may have a collection of several recordings made at completely different times and places and/or with completely different performers. This is especially common with historical recordings/re-releases. Each distinct recording should be listed like chapters in an edited collection. You only need to list those mentioned in your essay/presentation:

Messiaen, O. (2007a). *Les Offrandes oubliées*. Orchestre de l'Association de Concerts Gabriel Pierné, Roger Désormière (conductor) [Vinyl 78rpm]. Recorded in Paris, 8 December 1942. In *Les Rarissimes de Olivier Messiaen* (EMI France 0946 385275 2 7)

Messiaen, O. (2007b). Regard de l'esprit de joie (No.10). From *Vingt Regards*, Yvonne Loriod (piano) [Vinyl 78rpm]. Recorded at Studio Albert, Paris, 19 June 1946. In *Les Rarissimes de Olivier Messiaen* (EMI France 0946 385275 2 7).

Note:

- The year given in brackets is that of the disc's issue, not the date of recording, and definitely not the year the work was composed.
- Catalogue numbers listed in online library catalogues or shopping sites (e.g. Amazon) are often their internal reference numbers, not the catalogue number of the disc as assigned by the record company. Always check the disc itself.
- Studies of early recordings will often have additional information, such as the original record company, original catalogue number and matrix numbers (these identify which wax master was used). Sometimes information for all subsequent re-releases will also be given.

iTunes, Spotify and other streaming or download sites .

iTunes is not a database: it is a shop with an associated piece of software that allows you to manage what you have bought in the shop. In the same way that you would not include the name of the shop when referring to a CD you bought there, you do not need to mention iTunes as such. You would use the normal discography details, which iTunes provides: right click on the track and select "Get info". However, iTunes does not give you the catalogue numbers. This may well apply to any recording where you do not physically have the CD, just the mp3/aac (or other format) sound file. So, indicating that the format is a digital download explains why you have no catalogue number in your reference. This is how it might appear if you used a recording from iTunes.

Victoria, T. L. de, (1996). *Lauda Sion Salvatorem*. Westminster Cathedral Choir, James O'Donnell (conductor). In T. L. de Victoria, *Missa Dum Complerentur* [electronic download]. Hyperion Records. Accessed 17/07/21.

Spotify doubles as a shop and a database in that, unlike iTunes, you can listen to complete tracks without buying them. If you have only accessed the track through live streaming, then the format will be identical again but with an indicator of which service you steamed it from and a different "type of material" indicator at the end.

If you accessed it via a website, give a URL (Available at...); but Spotify has its own interface software, so use the format below (same piece of music, different recording).

Victoria, T. L. de, (1996). *Lauda Sion Salvatorem*. Westminster Cathedral Boys Choir, Stephen Cleobury (conductor). *Allegri: Miserere* [audio stream]. Decca Eclipse. Available at <https://www.spotify.co.uk/>. Accessed 17/07/21

DVDs and Blu-rays

Sometimes you will want to reference a performance that has been released in DVD or Blu-ray format. If this is merely a recorded version of music with a visual dimension, then present it in the same format as a CD.

Britten, B. (2012). *War Requiem*. Erin Wall (soprano), Mark Padmore (tenor), Hanno Müller-Brachmann (baritone), City of Birmingham Symphony Orchestra, CBSO Chorus and Youth Chorus, Andris Nelsons (conductor) [Blu-ray]. Recorded at Coventry Cathedral, 30 May 2012. (Arthaus Musik GmbH 108 070).

Verdi, G. (2003). *Il Trovatore*. Eva Marton, Dolora Zajick, Luciano Pavarotti, Sherrill Milnes (soloists), Metropolitan Opera Chorus & Orchestra, James Levine (conductor) [DVD]. Recorded at the Metropolitan Opera House, New York, 1988. (Del Prado 073 064-9).

Cinema or television material adopts a different format, for rarely is such work clearly the responsibility of a single person but have both writers and directors (and, indeed, composers) who might claim authorship.

The Hours (2003) [feature film]. Directed by Stephen Daldry. Paramount/ Miramax/ Scott Rudin Productions. USA. 114 mins.

Again, in a citation, if you are simply referring to the film in general it would take the form:

Philip Glass's score for *The Hours* (2003) draws on the same techniques of repetition which he is known in his compositions for the concert hall.

You should give the date the first time you refer to a film (or a composition) but thereafter, just the title alone. Again, as with other recordings, you might want to give a reference to a specific time code if you are discussing an example:

The oboe melody begins as she leaves the building (*The Hours*, 2003: 00:056:33)

If you ever have trouble finding information for a film or television programme, the best and most reliable source is IMDB.com. This will give information both on the original theatrical release of a film and on its DVD.

There are other types of material on a DVD that might be referenced, including **special features** or **documentary extras**. Quite often, these are also unlikely to have an identifiable author, so use the title of the feature:

The Music of *The Hours* (2003). [documentary extra, DVD]. In *The Hours*. Directed by Stephen Daldry. Paramount/Miramax/Scott Rudin. USA. 2002. 6 mins.

If you quote from a feature, make clear who is speaking e.g. (Philip Glass in The Music of *The Hours*, 2003: DVD).

Audio commentaries are slightly different: the authors are whoever is speaking, and there may be more than one person. The bibliographic entry would be:

Daldry, S. and Cunningham, M. (2003). *The Hours* [audio commentary, DVD]. Directed by Stephen Daldry. Paramount/Miramax/Scott Rudin. USA. 2003.

YouTube videos

Although there is a great deal of thoroughly unacademic material on youtube, there are also a great many very useful musical resources – archive footage, recordings with scores etc. Often, the type of video you will be using will have a clear author — the composer of the music — so use this information. Where the uploader supplies date information for the date the material was original *recorded* use this as your date. Where this is not given, use the date it was uploaded. You will also need the title that has been given to the video clip itself, the URL and the access date:

Stravinsky, I. (2013). Stravinsky Ballet Les Noces [video]. *YouTube*. Available at <https://www.youtube.com/watch?v=vsXR81dLjIE> [Accessed 15/7/2021].

In-text citation: (Stravinsky, 2013: online video).

Other types of sources

CD inlay booklets

CD notes normally have identified authors, so the reference should follow that for other printed material as closely as possible, at the same time giving the publication information for the CD itself:

Berio, L. (1998). The Sequenzas. In L. Berio, *Sequenzas*, Ensemble Intercontemporain [CD notes]. (Deutsche Grammophon 457038).

In-text reference: (Berio, 1998: CD notes)

Programme notes

These can also be a useful source of information, and are often written by academics, who should be identified in the programme. If the author of a note is not identified it is likely to be a more generic note and so less useful. In those cases, you would use the title in place of the author's name, the date would be the year of the concert and the title would be the title of the piece unless the programme note has its own title.

Concert programmes tend not to have any publication information so, where possible, give the concert name or series title, and otherwise give the venue and place (town or city) and date of the concert. Finally, indicate what the type of material is.

Lewis, Andrew (2006). *Penamon Point*. Soundings Festival, Reid Concert Hall, Edinburgh, 3 February 2006 [programme note].

In-text citation: (Lewis, 2006: programme note)

Newspapers and magazines

Newspapers and magazines are non-academic sources and have slightly different formatting conventions.

For newspaper articles the required elements for a reference are:

Author, Initials. (Year). Title of article. *Full Title of Newspaper*. Date, Page number(s).

Schugold, M. (1985). A trumpeter in search of his music. *Los Angeles Times*. 17 December, p.22.

In-text citation: (Schugold, 1985: 22)

Increasingly, newspapers will be accessed through their online editions, but the format remains largely similar, combining the newspaper format with the website one.

Braithwaite, P. (2021). This man made opera history. Why did I not know him? *The Guardian*. 12 May [online]. Available at: <https://www.theguardian.com/music/2021/may/12/robert-mcferrin-baritone-metropolitan-opera-peter-brathwaite>. Accessed 15/7/21.

In-text citation: (Braithwaite, 2021: online)

Magazines follow a similar format. There is no need to give volume and issue numbers for popular magazines: the important information is the month or week of the publication, depending on the publication schedule.

Bond, J. (2000) Tale of the Cape: Scoring Superman, *Film Score Monthly*, January, pp.27-31.

Likewise, as with online newspapers, online magazines follow the same format but with no page numbers, and with the URI and access date.

Personal communications

Sometimes, particularly at more advanced levels of study, you may be in direct contact with someone (e.g. the composer or performer of a piece on which you are writing an essay) and will want to include something they have said to you, in an email, letter or conversation. Because a personal communication is untraceable – the reader cannot go and find the material for themselves – there is little point including this as an entry in the bibliography, but it will still need citing in the text. The accepted format for this is one of the very rare examples where you break out of the standard author-date format, because that system aims to link a citation to an entry in the bibliography. Use the person's full name, and give as exact a date as you can. Typically, a citation in the text will look like this:

(Simon Holt, personal communication, 18 April 2019)

or

(Jane Manning, personal communication, May 2020)

Within the context of your essay, you can give more information about the circumstances of the communication if appropriate. Wherever possible, you should always ask permission of the speaker/ writer before quoting them in your work; and, if you know that you intend to do this, let them know when you speak to them initially. In many cases, you will need to complete an ethics approval form to interview people for your research, but it would be less formal if, for example, you were reporting something a tutor had said to you in a class or one-to-one lesson.

Something unusual

If you come across another type of material that you are not sure how to cite:

- have a look on the internet for one of the many detailed guides to using Harvard that are already out there and freely accessible. If you cannot find the answer to your question there, then:
- contact a tutor. It would be a good idea to give as much information as you can about what you are trying to cite, and a suggestion of how you think you should probably cite it – this will help the tutor give you the best feedback.

Special cases

Quoting a primary source from a secondary source

Sometimes in your written work it will be necessary to quote from sources dating from the time of the music you are writing about – e.g. from treatises, tutor books, musical dictionaries. It is unlikely that you will always have access to a facsimile of the original source, but will find yourself instead either quoting these from a modern translation of the whole source (e.g. Hotteterre translated by Paul Marshall Douglas), or from an author who quotes them in their own book or article (e.g. Quantz quoted in Donington). In both cases it will be necessary for you to give your reader details of both the original publication and of the modern source that you have actually used. Use these examples as a guide:

In-text reference for a quotation where you have used a modern edition/translation of the whole of the original source:

(Hotteterre, 1707: 37; transl. by Douglas, 1983: 26)

In the Bibliography:

Hotteterre, J.-M. (1707) *Principes de la Flûte traversière* [Principles of the flute, recorder and oboe]. Translated by P. M. Douglas, 1983. New York: Dover.

In-text reference for material quoted by a modern author:

(Quantz, 1752: 32; quoted in Donington, 1989: 213)

In the Bibliography:

Donington, R. (1989) *The Interpretation of Early Music*. New Edition. London: Faber.

Secondary referencing

Sometimes you may wish to quote a passage of text which is itself a quotation in the source you are reading. Ideally in this situation you should try and trace the quote back to its original source rather than rely on someone else's interpretation but this may not always be possible. If you cannot access the original source you must cite the author and the date of the original in addition to the source in which you read the quote.

Mendelssohn's music was once regarded as a 'shady half-brotherhood of romanticism and neoclassicism' (Gerald Abraham, 1938 cited in Todd, 2003: xxi).

or

The Symphonies of Wind Instruments was poorly received at its world premiere in 1921 as Ernest Newman reported 'at the end there was more hissing than I have ever heard in an English concert-room' (cited in Walsh, 1999: 331).

Footnotes and end-notes

By and large, avoid using foot- or endnotes. They interrupt the flow of the text as someone reads. The reader has to break off, look at another part of the page or document, and then find their place again – and this can be particularly disruptive in an online document, where the reader also may have to scroll to find the note, only to discover it is a simple citation that could easily have gone in the text.

The other potential problem is the temptation to use footnotes as a depository for extra information the writer wants to include which is either not strictly relevant (in which case don't include it) or has 'dumped' something into a footnote to avoid going over the word count (in which case, you may need to rethink how you are making an argument).

Appropriate uses of footnotes might be:

- including the original text of a quote in another language that you have translated in your essay;
- an acknowledgement or explanation of the source of information where an author-date citation won't suffice, such as when someone gave you an interview.
- to provide additional information which is tangential to your main discussion but which you nonetheless consider to be sufficiently important that it is worth breaking off to explain it (see example below).
- to indicate cross-references to elsewhere in a dissertation. This should only be used if you are writing something sufficiently long for it to be divided into chapters – so, over 6000 words
- To provide references for quotations/information used in the text if you are using a system other than the Harvard system for referencing. Do not mix and match systems – either all your references should be in Harvard (for preference) or all of them in footnotes, not a combination of the two.

In an essay, footnotes should be numbered, starting from 1. In a longer piece of work (e.g. a dissertation), each chapter should start again from 1. In the text, the footnote number (superscript) should ideally be placed at the end of the sentence in question, after the punctuation, not in the middle of the sentence unless absolutely unavoidable. Each number in the text should have its own note, and footnotes should end with a full stop.

For example, this is a section from a book using endnotes (taken from Stowell and Lawson, 1999: pp. 98 and 184):

For purely orchestral concerts around 1800 an ensemble with six to eight first violins, a similar number of seconds, and the remainder in proportion was still the norm. There was then a gradual expansion of forces.⁴⁶ After mid-century the orchestra came to include additional wind timbres such as cor anglais and bass clarinet ... [etc]

⁴⁶ When Beethoven conducted the Fourth Symphony in 1808, there were 13 firsts and 12 seconds, in a total complement of about 55 players. For the premieres of the Seventh and Eighth Symphonies in 1813–14 there were 18 in each violin section and doubled woodwind.