

All first-year Music students receive full advice on laying out footnotes and bibliographies in the core module The Study of Music. The following examples should serve as a reminder.

The standard citation format used in the academic study of music is a version of the Chicago Style. Adaptations of this style for specifically musical purposes are described in the following book: Trevor Herbert, *Music in Words* (2nd edition; London: ABRSM, 2012).

Please note:

1. The order in which the information is important, as is the punctuation and the use of italics and brackets.
2. The use of the abbreviation 'p.' (for page) and 'pp.' (for pages) is optional, and may be omitted entirely. However, you should never use 'pg.'.
3. The inclusion of the name of the publisher (e.g. 'Faber') is also optional. However, you should be consistent in deciding whether or not to include this information.
4. In bibliographies, items should be listed in alphabetical order according to the first word in the entry (usually, but not always, the author's name).
5. A printed item viewed as a PDF online (e.g. a score downloaded from IMSLP, or a journal article from JSTOR) should normally be cited as though you have consulted the print version.
6. You should provide a full citation in the footnotes the first time that you refer to a given source. Any subsequent citations of the same item should be in **short form**, comprising just the author's name, the first few words of the title, and the page number (or equivalent).

1. PRINTED RESOURCES

1.1. Books

FOOTNOTES	BIBLIOGRAPHY ENTRIES
Charles Rosen, <i>The Classical Style</i> (revised edition; London: Faber, 1976), p. 196.	Rosen, Charles, <i>The Classical Style</i> (revised edition; London: Faber, 1976).
Mark Everist, <i>Mozart's Ghosts: Haunting the Halls of Musical Culture</i> (New York: Oxford University Press, 2012), p. 47.	Everist, Mark, <i>Mozart's Ghosts: Haunting the Halls of Musical Culture</i> (New York: Oxford University Press, 2012).
Allen F. Moore, <i>Song Means: Analysing and Interpreting Recorded Popular Song</i> (Farnham: Ashgate, 2012), p. 234.	Moore, Allen F., <i>Song Means: Analysing and Interpreting Recorded Popular Song</i> (Farnham: Ashgate, 2012).
J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, <i>A History of Western Music</i> (8th edition; New York: W. W. Norton, 2010), p. 617.	Burkholder, Peter J., Donald Jay Grout, and Claude V. Palisca, <i>A History of Western Music</i> (8th edition; New York: W. W. Norton, 2010).

1.2. Chapters or articles in edited books and encyclopaedias

FOOTNOTES <i>The page numbers here indicate the page on which the specific information is found.</i>	BIBLIOGRAPHY ENTRIES <i>The page numbers here are those of the entire chapter or article.</i>
José A. Bowen, 'Finding the Music in Musicology: Performance History and Musical Works', in Nicholas Cook and Mark Everist (eds.), <i>Rethinking Music</i> (Oxford: Oxford University Press, 1999), p. 449.	Bowen, José A., 'Finding the Music in Musicology: Performance History and Musical Works', in Nicholas Cook and Mark Everist (eds.), <i>Rethinking Music</i> (Oxford: Oxford University Press, 1999), pp. 424-51.
Clair Rowden, 'Choral Music and Music-Making in France', in Donna M. Di Grazia (ed.), <i>Nineteenth-Century Choral Music</i> (New York: Routledge, 2013), p. 206.	Rowden, Clair, 'Choral Music and Music-Making in France', in Donna M. Di Grazia (ed.), <i>Nineteenth-Century Choral Music</i> (New York: Routledge, 2013), pp. 205-212.
Albin Zak, 'Getting sounds: The art of sound engineering', in Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, and John Rink (eds.), <i>The Cambridge Companion to Recorded Music</i> (Cambridge: Cambridge University Press, 2009), p. 69.	Zak, Albin, 'Getting sounds: The art of sound engineering', in Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson, and John Rink (eds.), <i>The Cambridge Companion to Recorded Music</i> (Cambridge: Cambridge University Press, 2009), pp. 63-76.
David Fanning and Laurel Fay, 'Shostakovich, Dmitri', in Stanley Sadie (ed.), <i>The New Grove Dictionary of Music and Musicians</i> (2nd edition; London: Macmillan, 2001), xxiii, p. 282. <i>[The number 'xxiii' here refers to the volume.]</i>	Fanning, David, and Laurel Fay, 'Shostakovich, Dmitri', in Stanley Sadie (ed.), <i>The New Grove Dictionary of Music and Musicians</i> (2nd edition; London: Macmillan, 2001), xxiii, pp. 279-311.

1.3. Articles in journals

Note that we do not include 'p.' before the page number when referencing journal articles.

FOOTNOTES <i>Again, the page number indicates where the specific information is found.</i>	BIBLIOGRAPHY ENTRIES <i>The page numbers here are those of the entire article.</i>
Kate Guthrie, 'Propaganda Music in Second World War Britain: John Ireland's <i>Epic March</i> ', <i>Journal of the Royal Musical Association</i> , 139:1 (2014), 142.	Guthrie, Kate, 'Propaganda Music in Second World War Britain: John Ireland's <i>Epic March</i> ', <i>Journal of the Royal Musical Association</i> , 139:1 (2014), 137-75.
Chris Anderton, 'A many-headed beast: progressive rock as European meta-genre', <i>Popular Music</i> , 29:3 (October 2010), 418.	Anderton, Chris, 'A many-headed beast: progressive rock as European meta-genre', <i>Popular Music</i> , 29:3 (October 2010), 417-35.
John Napier, 'The Distribution of Authority in the Performance of North Indian Vocal Music', <i>Ethnomusicology Forum</i> , 16:2 (November 2007), 275-6.	Napier, John, 'The Distribution of Authority in the Performance of North Indian Vocal Music', <i>Ethnomusicology Forum</i> , 16:2 (November 2007), 271-301.
Ellen T. Harris, 'Courting Gentility: Handel at the Bank of England', <i>Music and Letters</i> , 91:3 (August 2010), 361.	Harris, Ellen T., 'Courting Gentility: Handel at the Bank of England', <i>Music and Letters</i> , 91:3 (August 2010), 357-75.

1.4. Scores

Note that we do not normally footnote references to music, but instead we identify passages by bar number (and, where appropriate, rehearsal figure). However, we always cite the edition used in the bibliography.

FOOTNOTES	BIBLIOGRAPHY ENTRIES
—	Falla, Manuel de, <i>El amor brujo</i> , miniature score (London: J. & W. Chester, 1924).
—	Handel, George Frideric, <i>Messiah</i> , vocal score, edited by Watkins Shaw (revised edition; London: Novello, 1992).
—	Tallis, Thomas, and William Byrd, <i>Cantiones sacrae: 1575 (Early English Church Music 56)</i> , edited by John Milsom (London: Stainer and Bell, 2014).
	<i>The Codex Faenza 117: Instrumental Polyphony in Late Medieval Italy</i> , facsimile edited by Pedro Memelsdorff (Lucca: Libreria Musicale Italiana, 2013).

2. ELECTRONIC RESOURCES

2.1. Websites

Author names should be included wherever possible. Where the author is not identified, you should state the name of the organisation.

FOOTNOTES	BIBLIOGRAPHY ENTRIES
Stephen Everson, ‘Agony and ecstasy’, <i>The Guardian</i> , 6 May 2005, < http://www.guardian.co.uk/arts/fridayreview/story/0,12102,1476959,00.html >, last accessed 4 July 2012.	Everson, Stephen, ‘Agony and ecstasy’, <i>The Guardian</i> , 6 May 2005, < http://www.guardian.co.uk/arts/fridayreview/story/0,12102,1476959,00.html >, last accessed 4 July 2012.
Kevin Ho, ‘The Mahler revival’, < http://www.kevin-ho.com/Text/archiv_mus_mahler.htm >, last accessed 28 June 2012.	Ho, Kevin, ‘The Mahler revival’, < http://www.kevin-ho.com/Text/archiv_mus_mahler.htm >, last accessed 28 June 2012.
IRCAM, ‘Artistic Research’, < http://www.ircam.fr/recherche-artistique.html?&L=1 >, last accessed 5 April 2016.	IRCAM, ‘Artistic Research’, < http://www.ircam.fr/recherche-artistique.html?&L=1 >, last accessed 5 April 2016.
Delius Society, ‘Biography’, < http://www.delius.org.uk/biography.htm >, last accessed 5 April 2016.	Delius Society, ‘Biography’, < http://www.delius.org.uk/biography.htm >, last accessed 5 April 2016.

2.2. Audio and audio-visual sources streamed via the internet

Note that specific sections of a stream may be specified using timings.

FOOTNOTES	BIBLIOGRAPHY ENTRIES
Guillaume de Machaut. <i>Messe de Notre Dame, L'amour courtois</i> . Ars Antiqua de Paris, Michel Sanvoisin. 2016. Internet stream. Naxos Music Library. < http://bangor.naxosmusiclibrary.com/catalogue/item.asp?cid=EDEM3401 >, last accessed 5 April 2016.	Machaut, Guillaume de. <i>Messe de Notre Dame, L'amour courtois</i> . Ars Antiqua de Paris, Michel Sanvoisin. 2016. Internet stream. Naxos Music Library. < http://bangor.naxosmusiclibrary.com/catalogue/item.asp?cid=EDEM3401 >, last accessed 5 April 2016.
David Bowie. 'Life on Mars'. <i>Hunky Dory</i> . 1971. Internet stream. Spotify. < http://open.spotify.com/track/3ZE3wv8V3w2T2f7nOCjV0N >, last accessed 5 April 2016.	Bowie, David. 'Life on Mars'. <i>Hunky Dory</i> . 1971. Internet stream. Spotify. < http://open.spotify.com/track/3ZE3wv8V3w2T2f7nOCjV0N >, last accessed 5 April 2016.
Peter Maxwell Davies. 'Interview Sir Peter Maxwell Davies'. YouTube video. Posted by 'Tia Schutrups', 1 December 2009. < https://www.youtube.com/watch?v=Rc9ebAKPRn4 >, last accessed 5 April 2016.	Maxwell Davies, Peter. 'Interview Sir Peter Maxwell Davies'. YouTube video. Posted by Tia Schutrups, 1 December 2009. < https://www.youtube.com/watch?v=Rc9ebAKPRn4 >, last accessed 5 April 2016.
<i>Riot at the Rite</i> . YouTube video. Posted by 'FilMesLEM', 1 November 2012. < https://www.youtube.com/watch?v=JcZ7lfdhVQw >, last accessed 5 April 2016. 01:05:23.	<i>Riot at the Rite</i> . YouTube video. Posted by 'FilMesLEM', 1 November 2012. < https://www.youtube.com/watch?v=JcZ7lfdhVQw >, last accessed 5 April 2016.

2.3. Audio and audio-visual sources on physical media

Note that specific sections of a recording or film may be specified using track numbers (CDs), chapter numbers (DVDs and Blu-ray discs), or timings.

FOOTNOTES	BIBLIOGRAPHY ENTRIES
The Beatles. <i>Sgt. Pepper's Lonely Hearts Club Band</i> . 1967. Compact disc. Parlophone. CDP 746442 2. Track 11.	Beatles, The. <i>Sgt. Pepper's Lonely Hearts Club Band</i> . 1967. Compact disc. Parlophone. CDP 746442 2.
Henry Purcell. <i>Dido and Aeneas</i> . Soloists, Taverner Choir, Taverner Players, Andrew Parrott. 1991. Compact disc. Chandos. CHAN0521. Track 1.	Purcell, Henry. <i>Dido and Aeneas</i> . Soloists, Taverner Choir, Taverner Players, Andrew Parrott. 1991. Compact disc. Chandos. CHAN0521.
<i>The Piano</i> . Directed by Jane Campion. 1993. DVD. Optimum. OPTD0573. Chapter 4.	<i>The Piano</i> . Directed by Jane Campion. 1993. DVD. Optimum. OPTD0573.
<i>2001: A Space Odyssey</i> . Directed by Stanley Kubrick. 1968. Blu-ray. BD79838. 00:09:53.	<i>2001: A Space Odyssey</i> . Directed by Stanley Kubrick. 1968. Blu-ray. BD79838.

2.4. E-books

Where the page layout of an e-book is identical to the print version (e.g. a PDF), you should cite it as though you have consulted the print version. Other formats (e.g. EPUB, Kindle) need a different citation layout, as follows. Note that, where appropriate, the footnote should specify chapters or sections rather than page numbers (as these will vary from device to device).

FOOTNOTES	BIBLIOGRAPHY ENTRIES
Richard Kramer, <i>Distant Cycles: Schubert and the Conceiving of Song</i> (Chicago: University of Chicago Press, 1994), Kobo EPUB edition, Chapter 7.	Kramer, Richard, <i>Distant Cycles: Schubert and the Conceiving of Song</i> (Chicago: University of Chicago Press, 1994), Kobo EPUB edition.
Barley Norton, 'Engendering Emotion and the Environment in Vietnamese Music and Ritual', in Fiona Magowan and Louise Wrazen (eds.), <i>Performing Gender, Place and Emotion in Music: Global Perspectives</i> (New York: University of Rochester Press, 2013), Kindle edition.	Norton, Barley, 'Engendering Emotion and the Environment in Vietnamese Music and Ritual', in Fiona Magowan and Louise Wrazen (eds.), <i>Performing Gender, Place and Emotion in Music: Global Perspectives</i> (New York: University of Rochester Press, 2013), Kindle edition.

3. USEFUL ABBREVIATIONS

Ibid. = the same source as the one specified in the preceding footnote.

ed. = editor

trans. = translator

n. d. = no date specified in the source.

n. l. = no place of publication specified in the source ('l' means 'location').

n. p. = no publisher specified in the source.