

**A Style Guide
For MUSI2071
(Spring 2017)**

This is a style guide prepared for MUSI2071, based on the 16th edition of *The Chicago Manual of Style* (CMS). Here you will find two documentation styles presented in the CMS: 1) Notes and Bibliography, and 2) Author-Date References. Although the former is preferred in literature, history, and the arts, and the latter in the physical, natural, and social sciences, you should consider the types of sources you have and choose between the two styles based on their characteristics.

TABLE OF CONTENTS

- I. Notes and Bibliography
- II. Author-Date References
- III. Points to note
- IV. Recordings and Online Media

I. NOTES AND BIBLIOGRAPHY

(1) Citations are provided in the form of *notes*, either in the form of footnote or endnote, and supplemented by a *bibliography* at the end of the paper.

(2) Full details are given in the first mention of any work cited, subsequent citations should be shortened.

E.g.,
 1. Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: Schirmer, 1986), 82.
 1. Miller, *Structure of Singing*, 82.

	Top – Note Bottom – Bibliography
BOOKS Single Author	1. Richard Miller, <i>The Structure of Singing: System and Art in Vocal Technique</i> (New York: Schirmer, 1986), 59–60. Miller, Richard. <i>The Structure of Singing: System and Art in Vocal Technique</i> . New York: Schirmer, 1986.
Two Authors	1. Robert Ottman and Nancy Rogers, <i>Music for Sight Singing</i> (New Jersey: Prentice Hall, 2010), 77. Ottman, Robert, and Nancy Rogers. <i>Music for Sight Singing</i> . New Jersey: Prentice Hall, 2010.
Editor instead of Author	1. John Rink, ed., <i>Musical Performance: A Guide to Understanding</i> (Cambridge: University of Cambridge, 2002), 91. Rink, John, ed. <i>Musical Performance: A Guide to Understanding</i> . Cambridge: University of Cambridge, 2002.
Chapter of a Book	1. Elizabeth Wood, “Sapponics,” in <i>Queering the Pitch: the New Gay and Lesbian Musicology</i> , ed. Philip Brett et al. (New York: Routledge, 1994), 45. Wood, Elizabeth. “Sapponics.” In <i>Queering the Pitch: the New Gay and Lesbian Musicology</i> , edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 27–66. New York: Routledge, 1994.
JOURNALS Article in a Print Journal	1. Jim Samson, “Borders and Bridges: Preliminary Thoughts on Balkan Music,” <i>Musicology</i> 5 (2005): 53. Samson, Jim. “Borders and Bridges: Preliminary Thoughts on Balkan Music,” <i>Musicology</i> 5 (2005): 37–55.
Article in a Newspaper/Magazine online	1. Lyn Gardner, “Hansel and Gretel: Review,” <i>Guardian</i> , December 19, 2011, accessed January 4, 2012, http://www.guardian.co.uk/stage/2011/dec/19/handel-and-gretel-cambridge-review . Gardner, Lyn. “Hansel and Gretel: Review.” <i>Guardian</i> , December 19, 2011. Accessed January 4, 2012. http://www.guardian.co.uk/stage/2011/dec/19/handel-and-gretel-cambridge-review
THESIS	1. Anthony Clayton, “Coordination between Players in Musical Performance” (PhD diss., University of Edinburgh, 1985), 45. Clayton, Anthony. “Coordination between Players in Musical Performance.” PhD diss., University of Edinburgh, 1985.
WEBSITE	1. “The Royal Opera House Chorus,” Royal Opera House, accessed January 5, 2012, http://www.roh.org.uk/discover/thepeople/theroyaloperachorus/index.aspx . Royal Opera House. “The Royal Opera House Chorus.” Accessed January 5, 2012. http://www.roh.org.uk/discover/thepeople/theroyaloperachorus/index.aspx .
DICTIONARY	1. <i>Oxford English Dictionary</i> , 2nd ed., s.v. “minimalism.” <i>Grove Music Online</i> , s.v. “Toscanini, Arturo,” by David Cairns, accessed Nov 21, 2011, http://www.oxfordmusiconline.com/ .

II. AUTHOR-DATE REFERENCES

(1) Citations are given *in the text*, usually in parentheses, stating author's last name, publication date, and page number. Full bibliography *must* be supplied at the end of the paper, usually titled "References" or "Works Cited."

	Top – In-text citation Bottom – Reference list / Works cited
BOOKS	(Miller 1986, 59–60)
Single Author	Miller, Richard. 1986. <i>The Structure of Singing: System and Art in Vocal Technique</i> . New York: Schirmer.
Two Authors	(Ottman and Rogers 2010, 77) Ottman, Robert, and Nancy Rogers. 2010. <i>Music for Sight Singing</i> . Jersey: Prentice Hall.
Editor instead of Author	(Rink 2002, 91) Rink, John, ed. 2002. <i>Musical Performance: A Guide to Understanding</i> . Cambridge: University of Cambridge.
Chapter of a Book	(Wood 1994, 45) Wood, Elizabeth. 1994. "Sapponics." In <i>Queering the Pitch: the New Gay and Lesbian Musicology</i> , edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 27–66. New York: Routledge.
JOURNALS Article in a Print Journal	(Samson 2005, 53) Samson, Jim. 2005. "Borders and Bridges: Preliminary Thoughts on Balkan Music." <i>Musicology</i> 5: 37–55.
Article in a Newspaper/ Magazine online	(Gardner 2011) Gardner, Lyn. 2011. "Hansel and Gretel: Review." <i>Guardian</i> , December 19. Accessed January 4, 2012. http://www.guardian.co.uk/stage/2011/dec/19/handel-and-gretel-cambridge-review .
THESIS	(Clayton 1985) Clayton, Anthony. 1985. "Coordination between Players in Musical Performance." PhD diss., University of Edinburgh.
WEBSITE	(Royal Opera House 2012) Royal Opera House. 2012. "Royal Opera House Chorus." Accessed January 5. http://www.roh.org.uk/discover/thepeople/theroyaloperachorus/index.aspx .
DICTIONARY	Unsigned articles in well-known reference works are generally not listed in bibliographies.

III. POINTS TO NOTE

1. Repeated author name in the citation:

For successive entries by the same author/editor/translator in the bibliography or references, use *six* unspaced hyphens.

E.g., in notes and bibliography system:

Miller, Richard. *The Structure of Singing: System and Art in Vocal Technique*. New York: Schirmer, 1986.

----- *Training Soprano Voices*. Oxford: Oxford University Press, 2000.

E.g., in author-date references system:

Miller, Richard. 1986. *The Structure of Singing: System and Art in Vocal Technique*. New York: Schirmer.

----- 2000. *Training Soprano Voices*. Oxford: Oxford University Press.

2. General:

- Ibid. = in the same place, used in notes when citing from the same source as the note immediately preceding.
- i.e. (that is), e.g. (for example), et al. (and others, usually used for sources with four or more authors)
- “Music in the nineteenth century,” but “nineteenth-century music” (with hyphen)

3. Musical Terms:

- C-sharp (not C#)
- C4 = middle C
- *forte*, *piano*, *sforzando*
- *adagio* (foreign term as tempo marking) / Adagio from Symphony in E minor (as name of a movement)
- “bar” or “measure” are both acceptable as long as they are used consistently, i.e. use only either one of them throughout your essay. Also, for their plurals: bb. = bars; mm. = measures

4. Musical Works:

- Generic titles: Beethoven, Symphony No. 3 in E-flat Major, op. 55 (“Eroica”)
- Assigned titles: Mendelssohn, *Lieder ohne Worte*
- Arias/songs: “Somewhere,” from *West Side Story*

5. Giving Musical Examples:

- Include a musical example when it serves to illustrate points that cannot be adequately explained by the texts. Make sure you point out on the example to the reader what you intend to show.
- Label the musical examples with a caption and provide additional information in the text or notes. Explain adequately in the texts what you wish the reader to notice in the examples and refer to the example numbers by writing something like “As seen in Ex. 1,” or “(see Ex. 1)”.
- Captions:
 - First mention:
Ex. 1.1. [Firstnameoptional] Composerlastname, *Full Formal Title of Work*, mm. xxx–xxx.
 - Subsequent references to the same work:
Ex. 1.2. Lastname, *Short Title*, mm. xx–xx.

IV. Recordings and Online Media

(1) How to cite musical recordings: See 14. 276 (14: Documentation I: Notes and Bibliography) from *The Chicago Manual of Style* (available at HKU library online).

14.276 Musical recordings

For the typographic treatment of musical compositions in running text, see 8.188–92. Those guidelines, however, do not necessarily apply to recordings when listed in a discography (see fig. 14.12), bibliography, or note. *Symphony* or *sonata*, for example, is capitalized when part of the title of a recording. If the conductor or performer is the focus of the recording or is more relevant to the discussion than the composer, either one may be listed first. For the date, include the date of the recording, the copyright date or published date included with the recording, or both. If a date cannot be determined from the recording (a common problem with some LPs and other older media), consult a library catalog or other resource; citations without a date are generally unacceptable. If no date can be found, use “n.d.” (for *no date*).

1. *The Fireside Treasury of Folk Songs*, vol. 1, orchestra and chorus dir. Mitch Miller, Golden Record A198:17A–B, 1958, 331/3 rpm.
2. New York Trumpet Ensemble, with Edward Carroll (trumpet) and Edward Brewer (organ), *Art of the Trumpet*, recorded at the Madeira Festival, June 1–2, 1981, Vox/Turnabout, PVT 7183, 1982, compact disc.
3. Richard Strauss, *Don Quixote*, with Emanuel Feuermann (violoncello) and the Philadelphia Orchestra, conducted by Eugene Ormandy, recorded February 24, 1940, Biddulph LAB 042, 1991, compact disc.
4. Billie Holiday, vocal performance of “I’m a Fool to Want You,” by Joel Herron, Frank Sinatra, and Jack Wolf, recorded February 20, 1958, with Ray Ellis, on *Lady in Satin*, Columbia CL 1157, 331/3 rpm.

Mozart, Wolfgang Amadeus. *Don Giovanni*. Orchestra and Chorus of the Royal Opera House, Covent Garden. Sir Colin Davis. With Ingvar Wixell, Luigi Roni, Martina Arroyo, Stuart Burrows, Kiri Te Kanawa, et al. Recorded May 1973. Philips 422 541-2, 1991, 3 compact discs.

Pink Floyd. *Atom Heart Mother*. Capitol CDP 7 46381 2, 1990, compact disc. Originally released in 1970.

Rubinstein, Artur. *The Chopin Collection*. RCA Victor/BMG 60822-2-RG, 1991, 11 compact discs. Recorded 1946, 1958–67.

Weingartner, Felix von (conductor). *150 Jahre Wiener Philharmoniker*. Preiser Records, PR90113 (mono), 1992, compact disc. Recorded in 1936. Includes Beethoven’s *Symphony no. 3 in E-flat Major* and *Symphony no. 8 in F Major*.

Recordings are usually listed in a separate discography (see fig. 14.12) rather than in a bibliography. If included in a bibliography, they are best grouped under an appropriate subhead (see 14.58).

For a more succinct guideline, see

A Manual for Writers of Research Papers, Theses, and Dissertations, Eighth Edition, by Kate L. Turabian. Turabian Notes-Bibliography Style: Sound Recording 17.8.4 and <http://libguides.depauw.edu/c.php?g=73436&p=472435>

(2) How to cite online multimedia: See 14. 280 (14: Documentation I: Notes and Bibliography) from *The Chicago Manual of Style* (available at HKU library online).

14.280 Online multimedia

Citations of online multimedia must thoroughly identify the material cited by incorporating the elements discussed and exemplified throughout this section; it is never enough simply to cite an electronic file name or URL, though this information should be included as well. If no date can be determined from the source, include the date the material was last accessed. (See also 14.4–13.) If the material is a recording of a speech or other performance, or if it is a digital version of a published source, include information about the original performance or source. Whether to list information about the original or the digitized copy first will depend on the information available and is usually up to the author. Include an indication of the source type (e.g., “video”) and length. Note the idiosyncratic capitalization and spacing in the second example, preserved as an aid to identifying the source; this approach, if used at all, should be reserved for sources that have no ties to any publishing body (and any outright errors should be indicated in the text or note; see also 13.59). See also 14.277, 14.198. For an example of a podcast, see 14.221.

1. A. E. Weed, *At the Foot of the Flatiron* (American Mutoscope and Biograph Co., 1903), 35 mm film, from Library of Congress, *The Life of a City: Early Films of New York, 1898–1906*, MPEG video, 2:19, <http://lcweb2.loc.gov/epoxy1.lib.hku.hk/ammem/papr/nychome.html>.

2. “HOROWITZ AT CARNEGIE HALL 2-Chopin Nocturne in Fm Op.55,” YouTube video, 5:53, from a performance televised by CBS on September 22, 1968, posted by “hubanj,” January 9, 2009, <http://www.youtube.com/watch?v=cDVBtuWkMS8>.

Harwood, John. “The Pros and Cons of Biden.” *New York Times* video, 2:00. August 23, 2008.

http://video.on.nytimes.com/?fr_story=a425c9aca92f51bd19f2a621fd93b5e266507191.

Pollan, Michael. “Michael Pollan Gives a Plant’s-Eye View.” Filmed March 2007. TED video, 17:31. Posted February 2008.

http://www.ted.com/index.php/talks/michael_pollan_gives_a_plant_s_eye_view.html.