



Sir Zelman Cowen School of Music Referencing Guide

University students are expected to write quality assignments that are properly referenced. Our experience shows, however, that some students do not take written work seriously and some require assistance with this task.

Two referencing systems are used in the Sir Zelman Cowen School of Music: the musicology 'short-title' system and the ethnomusicology 'author-date' (Harvard) system, and individual units state which citation system students should use. This guide has been produced specifically to help you improve the quality of your assignments, by explaining and demonstrating how academic referencing works. Before discussing the aforementioned two systems, however, a word on how you should format titles, terms, instruments and ensemble names in the body of assignments.

Formatting Titles, Terms, Instruments and Ensemble Names

Italicise musical works with specific titles, for example:

- *Rhapsody In Blue*
- Verdi's *Macbeth*

However, do not italicise works with generic titles, for example:

- Bruckner, Symphony No. 5

Italicise the titles of CD, video and DVD recordings, for example:

- *Dream Songs and Healing Sounds in the Rainforests of Malaysia* (CD recording)
- *Roots of Rhythm* (DVD recording)

Set movement and song titles within single inverted commas, for example:

- 'Valse' from *Symphonie Fantastique*
- 'An die Musik' by Schubert
- 'Tabuh Gilak', a traditional Balinese gamelan composition

Italicise musical terms, for example:

- *forte*
- *andante*

However, do not italicise the names of instruments or ensembles, for example:

- Piano
- Saxophone
- Australian Chamber Orchestra

Musicology 'Short Title' Referencing System

The musicology 'short-title' referencing system has two components: first, footnote citations; and, second, a list of works cited.

What is a 'Footnote'?¹

Located at the bottom of the page, a footnote provides important bibliographic information for facts, paraphrases and quotations presented in an assignment.

How to insert a footnote in Microsoft Word

- In the assignment, place the cursor where you would like to insert a footnote.
- Go to the Insert menu and choose 'Footnote'.
- Following, a footnote window will appear; select the appropriate options and click 'OK'/'Insert'.
- Word will then automatically insert a footnote (also known as a 'superscript') number where the cursor is located.
- A new window entitled 'Footnotes' will also appear at the bottom of the computer screen. In this window, type the necessary bibliographic information (see below). Note: This last point refers to PC and not Mac users. Mac users should scroll down to the bottom of the page and type the footnote.

Where should I place a footnote?

Generally, insert a footnote at the end of a sentence after any quotation mark and the punctuation mark (i.e., full stop/period, comma, question mark or exclamation mark). Do not leave a space between the punctuation and the footnote.

Example 1: Citing a particular comment by an author

- According to Snowman, the cult of the prima donna emerged in the nineteenth century.¹

Example 2: Citing exact words written by an author

- ... as Snowman recently notes, 'The nineteenth century, above all perhaps, was the era of the diva, the prima donna'.²

Important Points to Remember About Footnote Citations

- The first footnote for a source should contain full bibliographic information.
 - State the author's first name or initial before the last name (e.g., John Smith) then the title, place of publication, publisher and date of publication.
 - In addition, cite the page location if you refer to a specific idea or quote material from the reference. However, in the footnote citation, only include the specific page(s) referred to at that point in the assignment.
 - For books and journal articles, cite a page reference as '3' (for a single page), or '3-6' for more than one page, or '3; 6' for multiple page references within one citation.

¹ This section is based on 'Footnotes' by Elizabeth R. Rabe, Nesbitt-Johnston Writing Center, Hamilton College, <https://www.hamilton.edu/documents/writing-center/Footnotes.PDF>.

- For web-based sources that do not have page numbers, cite the section to which you refer, preceded by 'in' (e.g., in 'Final Comments').
- In the Footnote and Reference List Examples itemised below, the 'a' examples denote 'full' footnote citations.
- The next and subsequent footnotes for the same source should follow an abbreviated style.
 - State the author's surname (e.g., Smith) followed by an abbreviated version of the title of the work and page location for the reference (if required).
 - In the Footnote and Reference List Examples itemised below, the 'b' examples denote 'abbreviated' footnote citations.
- If immediately following an abbreviated footnote citation you cite the same source again, use the Latin abbreviation 'Ibid.' (short for 'ibidem,' meaning 'in the same place') in place of the author and title.
 - If you cite a different page number, however, type the specific page number in the citation, e.g., 'Ibid., 6.' or 'Ibid., 6–8.'
 - In the Footnote and Reference List Examples itemised below, the 'c' examples denote 'Ibid.' footnote citations.
- To cite two different works at the same point in your text, use a single footnote (see the model in the examples list under Books, Dictionaries and Encyclopaedias: two or more works cited at the one point in the text).
- Both direct and indirect quotations (paraphrasing) must be acknowledged. Lack of acknowledgement is plagiarism.
- Direct quotations should be enclosed with single quotation marks; if the citation is more than around 35 words, indent the quote, without quotation marks, and put it in 10-point font, for example:

The first quarter of the century was bomb-throwing, rock-throwing and the crumbling of classical form. Then came neoclassicism, which was pasting bits of glass and steel on the front of a good old brownstone building to make it look more old. Then came Schoenberg who, instead of being vertical and based on the principle of the arch, put music on the principle of horizontality, no matter how dreadful it sounded.²

- Note: Avoid using long quotes in short assignments. Paraphrase instead (i.e., restate the meaning of a quote in other words).

List of Works Cited

- Provide the full details for each citation or reference at the end of your assignment on a separate page.
- Head the list 'Works Cited'.
- List only works that are cited in the essay.
- List references in alphabetical order by the author's last name.
- State the author's last name first, followed by the first name or initial (e.g., Smith, John.), then include the full details for the reference.
- When citing a journal article or chapter in an edited book, include the complete page number range for each reference, e.g., 165–217.
- The format of the reference (i.e., how it is displayed) depends on the type of reference you wish to cite. See the Footnote and Reference List Examples below for an itemised list of sample citations.
- Do not format the references cited list with bullet points or as a numbered list.
- Do not divide the references cited list into separate sections for books, book chapters, journal articles, encyclopaedia entries, websites, etc.

² Michael Smith, 'Harmony in the House of Apollo', *The Age* (Melbourne), 22 March 1986, 11.

- If the assignment includes scores, audio-visual recordings and interviews (i.e., CDs and videos/DVDs), list these references under separate headings (e.g., ‘scores’, ‘discography’, ‘videography’, ‘interviews’) after the collective list of text-based citations (i.e., books, book chapters, journal articles, encyclopaedia entries, websites, etc.).

Footnote and Works Cited Examples

Books, Dictionaries and Encyclopaedias		
Material Type	Footnote Examples	Works Cited Example
Book: single author	a. Daniel Snowman, <i>The Gilded Stage: A Social History of Opera</i> . London: Atlantic Books, 2009, 27. b. Snowman, <i>The Gilded Stage</i> , 324. c. Ibid., 228.	Snowman, Daniel. <i>The Gilded State: A Social History of Opera</i> . London: Atlantic Books, 2009.
Book: citing an author quoted in another book	a. Richard Leppert quoted in Lawrence Kramer, <i>Interpreting Music</i> . Berkeley: University of California Press, 2011, 25. b. Leppert quoted in Kramer, <i>Interpreting Music</i> , 26. c. Ibid., 27.	Kramer, Lawrence. <i>Interpreting Music</i> . Berkeley: University of California Press, 2011.
Book: two or more volumes	a. Jaap Kunst, <i>Music in Java: Its History, Its Theory and Its Technique</i> , 3 vols. The Hague: Martinus Nijhoff, 1973, 21. b. Kunst, <i>Music in Java</i> , 52. c. Ibid., 120.	Kunst, Jaap. <i>Music in Java: Its History, Its Theory and Its Technique</i> , 3 vols. The Hague: Martinus Nijhoff, 1973.
Book: part of a multi-volume series or yearbook	a. T. C. Mitchell (ed.), <i>Music and Civilisation</i> , British Museum Yearbook 4. London: British Museum Publications Ltd, 1980, 78. b. Mitchell (ed.), <i>Music and Civilisation</i> , 82. c. Ibid., 85.	Mitchell, T. C. (ed.). <i>Music and Civilisation</i> , British Museum Yearbook 4. London: British Museum Publications Ltd, 1980.
Book: two authors	a. Charles Keil and Steven Feld, <i>Music Grooves: Essays and Dialogues</i> . Chicago: University of Chicago Press, 1994, 28. b. Keil and Feld, <i>Music Grooves</i> , 120. c. Ibid., 180.	Keil, Charles and Steven Feld. <i>Music Grooves: Essays and Dialogues</i> . Chicago: University of Chicago Press, 1994.
Book: three or more authors	a. Gary E. MacPherson et al., <i>Music in Our Lives: Rethinking Musical Ability, Development and Identity</i> . Oxford: Oxford University Press, 2012, 23. b. MacPherson et al., <i>The Cultural Study of Music</i> , 10. c. Ibid., 12.	MacPherson, Gary E., Jane W. Davidson and Robert Faulkner. <i>Music in Our Lives: Rethinking Musical Ability, Development and Identity</i> . Oxford: Oxford University Press, 2012.
Book: editor	a. Jolanta T. Pekacz (ed.), <i>Musical Biography: Towards New Paradigms</i> . Aldershot: Ashgate,	Pekacz, Jolanta T. (ed.). <i>Musical Biography: Towards New Paradigms</i> . Aldershot: Ashgate,

	<p>2006, 34.</p> <p>b. Pekacz (ed.), <i>Musical Biography</i>, 40.</p> <p>c. Ibid., 62.</p>	2006.
Book: two editors	<p>a. Nicholas Cook and Mark Everist (eds), <i>Rethinking Music</i>. Oxford: Oxford University Press, 1999, 26.</p> <p>b. Cook and Everist (eds). <i>Rethinking Music</i>, 63.</p> <p>c. Ibid., 88.</p>	Cook, Nicholas and Mark Everist (eds). <i>Rethinking Music</i> . Oxford: Oxford University Press, 1999.
Book: three or more editors	<p>a. Richard Crawford et al. (eds), <i>A Celebration of American Music: Words and Music in Honour of H. Wiley Hitchcock</i>. Ann Arbor: University of Michigan Press, 1990, 59.</p> <p>b. Crawford, Lott and Oja (eds), <i>A Celebration of American Music</i>, 62.</p> <p>c. Ibid., 65.</p>	Crawford, Richard, R. Allen Lott and Carol J. Oja (eds). <i>A Celebration of American Music: Words and Music in Honour of H. Wiley Hitchcock</i> . Ann Arbor: University of Michigan Press, 1990.
Book: translator and author (different)	<p>a. Constantin Brăiloiu, <i>Problems of Ethnomusicology</i>, trans. by A. L. Lloyd. Cambridge: Cambridge University Press. 1984, 58.</p> <p>b. Brăiloiu, <i>Problems of Ethnomusicology</i>, 102.</p> <p>c. Ibid., 132.</p>	Brăiloiu, Constantin. <i>Problems of Ethnomusicology</i> , trans. by A. L. Lloyd. Cambridge: Cambridge University Press. 1984.
Book: chapter in edited book	<p>a. Steven Huebner, 'Maurice Ravel: Private Life, Public Works', in <i>Musical Biography: Towards New Paradigms</i> ed. J. T. Pekacz. Aldershot: Ashgate, 2006, 69.</p> <p>b. Huebner, 'Maurice Ravel', 70.</p> <p>c. Ibid., 72.</p>	Huebner, Steven. 'Maurice Ravel: Private Life, Public Works', in <i>Musical Biography: Towards New Paradigms</i> ed. J. T. Pekacz. Aldershot: Ashgate, 2006, 69–88.
Book: edition other than first	<p>a. Charles Keil and Steven Feld, <i>Music Grooves: Essays and Dialogues</i>, 2nd edn. Chicago: University of Chicago Press, 2005, 28.</p> <p>b. Keil and Feld, <i>Music Grooves</i>, 120.</p> <p>c. Ibid., 180.</p>	Keil, Charles and Steven Feld. <i>Music Grooves: Essays and Dialogues</i> , 2 nd edn. Chicago: University of Chicago Press, 2005.
Article from a dictionary or encyclopaedia	<p>a. Elizabeth Wood, 'Glanville-Hicks, Peggy', in <i>The New Grove Dictionary of Music and Musicians</i>, vol. 7 ed. S. Sadie, London: Macmillan, 1980, 422.</p> <p>b. Wood, 'Glanville-Hicks, Peggy', 423.</p> <p>c. Ibid., 424.</p>	Wood, Elizabeth. 'Glanville-Hicks, Peggy', in <i>The New Grove Dictionary of Music and Musicians</i> , vol. 7 ed. S. Sadie, London: Macmillan, 1980, 422–25.
Article from an online encyclopaedia	<p>a. Tim Carter, 'Word Painting', in <i>Grove Music Online</i>, n.d., www.oxfordmusiconline.com, accessed 11 June 2014.</p> <p>b. Carter, 'Word Painting'.</p> <p>c. Ibid.</p>	<p>Carter, Tim. 'Word Painting', in <i>Grove Music Online</i>, n.d., www.oxfordmusiconline.com, accessed 11 June 2014.</p> <p>Note: Online Encyclopaedias sometimes do not have a date of publication listed: in such cases, type 'n.d.' (meaning 'no date').</p>

Two or more works cited at the one point in the text	Nicholas Ruwet, 'Methods of Analysis in Musicology', <i>Music Analysis</i> 6/2 (1987): 11–36, and Jean-Jacques Nattiez, 'Varèse's "Density 21.5": A Study in Semiological Analysis'. <i>Music Analysis</i> 1/3 (1982): 243–340.	Ruwet, Nicholas. 'Methods of Analysis in Musicology', <i>Music Analysis</i> 6/2 (1987): 11–36. Nattiez, Jean-Jacques. 'Varèse's "Density 21.5": A Study in Semiological Analysis'. <i>Music Analysis</i> 1/3 (1982): 243–340.
Journal Article		
Journal article: single author	a. Sally Treloyn, 'Half-Way: Appreciating the Poetics of Northern Kimberley Song', <i>Musicology Australia</i> 31/1 (2009): 41. b. Treloyn, 'Half-Way', 42. c. Ibid., 45.	Treloyn, Sally. 'Half-Way: Appreciating the Poetics of Northern Kimberley Song', <i>Musicology Australia</i> 31/1 (2009): 41–62. Note: volume and issue number are given immediately following the journal title, separated by a forward slash: the example represents volume 31, issue 1.
Journal article: two authors	a. Paul Fleet and Jonathon Winter, 'Investigating the Origins of Contemporary Basics on the Drum Kit: An Exploration of the Role of the Hi-hat in Anglo-American Popular Musics from 1960 until 1974'. <i>Popular Music</i> 33/2 (2014): 293–394. b. Fleet and Winter, 'Investigating the Origins of Basics on the Drum Kit', 294. c. Ibid., 300.	Fleet, Paul and Jonathon Winter. 'Investigating the Origins of Contemporary Basics on the Drum Kit: An Exploration of the Role of the Hi-hat in Anglo-American Popular Musics from 1960 until 1974'. <i>Popular Music</i> 33/2 (2014): 293–394.
Journal article: three authors	a. Eric Clarke, Mark Doffman and Liza Lim, 'Distributed Creativity and Ecological Dynamics: A Case Study of Liza Lim's "Tongue of the Invisible"' <i>Music and Letters</i> 94/4 (2013): 628. b. Clarke, Doffman and Lim, 'Distributed Creativity and Ecological Dynamics', 630. c. Ibid., 660.	Clarke, Eric, Mark Doffman and Liza Lim. 'Distributed Creativity and Ecological Dynamics: A Case Study of Liza Lim's "Tongue of the Invisible"' <i>Music and Letters</i> 94/4 (2013): 628–663.
Internet and Websites³		
Web document / website	a. Marco Shirodkar, 'Alan Hovhaness Biographical Summary', 2000, http://hovhaness.com/hovhaness.html , accessed 11 June 2014. b. Shirodkar, 'Alan Hovhaness Biographical Summary'. c. Ibid.	Shirodkar, Marco. 'Alan Hovhaness Biographical Summary', 2000, http://hovhaness.com/hovhaness.html , accessed 11 June 2014.
Web-based image / table / figure	Elias Gottlob Haussmann, J.S. Bach, n.d., http://commons.wikimedia.org/wiki/File:JSBach.jpg , accessed 11 June 2014. b. Haussmann, J.S. Bach. c. Ibid.	Haussmann, Elias Gottlob. J.S. Bach, n.d., http://commons.wikimedia.org/wiki/File:JSBach.jpg , accessed 11 June 2014. Note: Websites sometimes do not have a date of publication listed: in such cases, type 'n.d.' (meaning 'no date').
Music Resources		
Sound recording: CD	a. <i>Anthology of Australian Music on Disc: Pianos and Percussion: Music by Glanville-</i>	<i>Anthology of Australian Music on Disc: Pianos and Percussion: Music by Glanville-Hicks, Westlake,</i>

³ Use paper source citations when referring to books, book chapters and journal articles, etc., read via the Internet.

	<p><i>Hicks, Westlake, Meale and Lumsdaine</i>, CD recording, CSM 24. Canberra: Canberra School of Music, 1996.</p> <p>b. <i>Anthology of Australian Music on Disc: Pianos and Percussion</i>.</p> <p>c. Ibid.</p>	<p><i>Meale and Lumsdaine</i>, CD recording, CSM 24. Canberra: Canberra School of Music, 1996.</p> <p>Note: include the publisher's catalogue number whenever possible (in this example, CSM 24).</p>
Track from a sound recording	<p>Olivier Messiaen, 'Quartet for the End of Time', on <i>Quartet for the End of Time and Contrasts</i>, CD recording, D/CD 3043. Santa Monica, CA, USA: Delos, 1987.</p> <p>b. Messiaen, 'Quartet for the End of Time'.</p> <p>c. Ibid.</p>	<p>Messiaen, Olivier. 'Quartet for the End of Time', on <i>Quartet for the End of Time and Contrasts</i>, CD recording, D/CD 3043. Santa Monica, CA, USA: Delos, 1987.</p>
Liner notes from a sound recording	<p>Peggy Glanville-Hicks, liner notes for <i>Sonata for Piano and Percussion</i>, Columbia Records, LP recording, ML 4990. New York, 1955.</p> <p>b. Glanville-Hicks, liner notes for <i>Sonata for Piano and Percussion</i></p> <p>c. Ibid.</p>	<p>Glanville-Hicks, Peggy. Liner notes for <i>Sonata for Piano and Percussion</i>, Columbia Records, LP recording, ML 4990. New York, 1955.</p>
Track from a CD that accompanies a book	<p>Dudley, Shannon. <i>Carnival Music in Trinidad: Experiencing Music, Expressing Culture</i>. Oxford: Oxford University Press. 2004. Accompanying CD recording, track 17.</p> <p>b. Dudley, track 17.</p> <p>c. Ibid.</p>	<p>Dudley, Shannon. <i>Carnival Music in Trinidad: Experiencing Music, Expressing Culture</i>. Oxford: Oxford University Press. 2004. Accompanying CD recording, track 17.</p>
Sound recording: online	<p>Johannes Brahms, <i>Clarinet Sonatas</i>, Naxos, CD recording, Naxos 8.553121, <i>Naxos Music Library</i>, accessed 11 June 2014.</p> <p>b. Brahms, <i>Clarinet Sonatas</i>.</p> <p>c. Ibid.</p>	<p>Brahms, Johannes. <i>Clarinet Sonatas</i>, CD recording, Naxos 8.553121, <i>Naxos Music Library</i>, accessed 11 June 2014.</p>
Sound recording: track from iTunes	<p>Johannes Brahms, <i>Clarinet Sonatas</i>, CD recording, Naxos 8.553121, available from iTunes.</p> <p>b. Johannes Brahms, <i>Clarinet Sonatas</i>.</p> <p>c. Ibid.</p>	<p>Brahms, Johannes. <i>Clarinet Sonatas</i>, CD recording, Naxos 8.553121, available from iTunes.</p>
Music score: print	<p>a. Franz Liszt, <i>Missa Solemnis</i> ed. Imre Sulyok, London: Eulenberg, 1914.</p> <p>b. Liszt, <i>Missa Solemnis</i>.</p> <p>c. Ibid.</p>	<p>Liszt, Franz. <i>Missa Solemnis</i> ed. Imre Sulyok, London: Eulenberg, 1914.</p> <p>Note: Scores sometimes do not have a date of publication listed: in such a case, write 'n.d.' (meaning 'no date').</p>
Music score: edited	<p>a. Johann Sebastian Bach, <i>Messe in h-Moll</i> ed. C. Wolff. Frankfurt: Peters, 1997, 4.</p> <p>b. Bach, <i>Messe in h-Moll</i>, 8.</p> <p>c. Ibid., 10.</p>	<p>Bach, Johann Sebastian. <i>Messe in h-Moll</i> ed. C. Wolff. Frankfurt: Peters, 1997.</p>
Music score: anthology	<p>a. Robert Schumann, 'Kennst du das Land', in <i>Norton Anthology of Western Music</i>, 2nd edn (2</p>	<p>Schumann, Robert. 'Kennst du das Land', in <i>Norton Anthology of Western Music</i>, 2nd edn (2</p>

	vols) ed. C. V. Palisca. New York: Norton, 1988, vol. 2, 338. b. Schumann, 'Kennst du Land', 339. c. Ibid., 340.	vols) ed. C. V. Palisca. New York: Norton, 1988, vol. 2, pp. 338–342.
Music score: work in complete works of composer	Wolfgang Amadeus Mozart, <i>Klarinettenkonzert</i> , Neue Ausgabe Samtlicher Werke Series V, Werkgruppe 14, Bd. 4. Kassel: Barenreiter, 1977, 30–31. b. Mozart, <i>Klarinettenkonzert</i> , 32. c. Ibid., 33.	Mozart, Wolfgang Amadeus. <i>Klarinettenkonzert</i> , Neue Ausgabe Samtlicher Werke Series V, Werkgruppe 14, Bd. 4. Kassel: Barenreiter, 1977, 30–31.
Music score: online	c. Johannes Brahms, Clarinet Sonata No.1 in F Minor, Op. 120. Germany: Breikopf Hartel, 1895, 3–4. <i>Classical Scores Library</i> , accessed 11 June 2014. b. Brahms, Clarinet Sonata No. 1, 5. c. Ibid., 6.	Brahms, Johannes. Clarinet Sonata No.1 in F Minor, Op. 120. Germany: Breikopf Hartel, 1895, 3–4. <i>Classical Scores Library</i> , accessed 11 June 2014.
Multimedia		
Video recording	a. John Tristram and I. James Wilson (prod. and dir.), <i>P.G-H: A Modern Odyssey</i> , video recording. South Melbourne: Juniper Films, 1991. b. Tristram and James, <i>P.G-H</i> . c. Ibid.	Tristram, John, and I. James Wilson (prod. and dir.). <i>P.G-H.: A Modern Odyssey</i> , video recording. South Melbourne: Juniper Films, 1991.
DVD recording	Misha Scorer (dir.), <i>Joan Rodgers with Singers From British Youth Opera</i> , DVD. Bristol: The Masterclass Media Foundation, 2008. b. Scorer, Joan Rodgers <i>with Singers From British Youth Opera</i> . c. Ibid.	Scorer, Mischa (dir.). <i>Joan Rodgers with Singers From British Youth Opera</i> , DVD. Bristol: The Masterclass Media Foundation, 2008.
Online video: YouTube	<i>Maple Leaf Rag Played by Scott Joplin</i> , online video (2006), http://www.youtube.com/watch?v=pMAAtL7n-rc , accessed 11 June 2014. b. <i>Maple Leaf Rag Played by Scott Joplin</i> . c. Ibid.	<i>Maple Leaf Rag Played by Scott Joplin</i> , online video (2006), http://www.youtube.com/watch?v=pMAAtL7n-rc , accessed 11 June 2014. Note: Wherever possible cite online videos according to their original publications (i.e., published recordings, such as CDs and DVDs, or from broadcasts). Online videos that are uploads of first-hand recordings of live performances, etc., should be cited as such.
Theses		
Thesis: unpublished	Nicholas Gray, 'No Tree is Untouched by the Wind: Aspects of Composition and Improvisation in Balinese Gendér Wayang'. Ph.D. diss., SOAS, 24. b. Gray, 'No Tree is Untouched by the Wind', 196. c. Ibid., 200.	Gray, Nicholas. 'No Tree is Untouched by the Wind: Aspects of Composition and Improvisation in Balinese Gendér Wayang'. Ph.D. diss., SOAS.

Newspapers		
Newspaper: print	<p>a. Caroline Overington, 'Nation Unites Behind the Right to Differ', <i>The Australian</i>, 27 January 2009, section 1, 1.</p> <p>b. Overing, 'Nation Unites Behind the Right to Differ', 1.</p> <p>c. Ibid.</p>	Overington, Caroline. 2009. 'Nation Unites Behind the Right to Differ', <i>The Australian</i> , 27 January, section 1, 1.
Newspaper: electronic database	<p>a. Deborah Jones, 'Ballet's Sleeping Giant Wakes in the West', <i>The Australian</i>, 13 September 2010, 16, <i>Factiva</i>, accessed 11 June 2014.</p> <p>b. Jones, 'Ballet's Sleeping Giant Wakes in the West', 13.</p> <p>c. Ibid.</p>	Jones, Deborah. 'Ballet's Sleeping Giant Wakes in the West', <i>The Australian</i> , 13 September 2010, 16, <i>Factiva</i> , accessed 11 June 2014.
Newspaper: from a website	<p>a. Stephen Bevis, 'Percussion Party', <i>The West Australian</i>, 23 September 2010, http://au.news.yahoo.com/thewest/entertainment/a/-/entertainment/8000862/percussion-party/, accessed 11 June 2014.</p> <p>b. Stephen Bevis, 'Percussion Party'.</p> <p>c. Ibid.</p>	Stephen Bevis, 'Percussion Party', <i>The West Australian</i> , 23 September 2010, http://au.news.yahoo.com/thewest/entertainment/a/-/entertainment/8000862/percussion-party/ , accessed 11 June 2014.
Conference Papers and Proceedings		
Conference proceeding paper: print	<p>a. Richard Letts, Isobel Atcheson and James Penberthy, 'In the Year of his Seventy-Fifth Birthday – The Music of James Penberthy', in <i>Proceedings of the New Music Australia Conference 1992</i> ed. S. Macarthur. NSW: Australian Music Centre, 1998, 161–162.</p> <p>b. Letts, Atcheson and Penberthy, 'In the Year of his Seventy-Fifth Birthday', 163.</p> <p>c. Ibid., 164.</p>	Letts, Richard, Isobel Atcheson and James Penberthy, 'In the Year of his Seventy-Fifth Birthday – The Music of James Penberthy', in <i>Proceedings of the New Music Australia Conference 1992</i> ed. S. Macarthur. NSW: Australian Music Centre, 1998, 161–166.
Conference proceeding paper: unpublished	<p>a. Denis Collins, 'Analysing Renaissance Fuga', paper presented at the joint conference of the Musicological Society of Australia and the New Zealand Musicological Society, Dunedin, 2–4 December 2010, p. 1.</p> <p>b. Collins, 'Analysing Renaissance Fuga', 2.</p> <p>c. Ibid., 3.</p>	Collins, Denis. 'Analysing Renaissance Fuga', paper presented at the joint conference of the Musicological Society of Australia and the New Zealand Musicological Society, Dunedin, 2–4 December 2010.
Other Sources		
Letter	<p>a. George Antheil, letter to Peggy Glanville-Hicks, 31 March 1950, Peggy Glanville-Hicks Papers, Mitchell Library, State Library of New South Wales, Sydney, MLMSS 6394/8.</p> <p>b. Antheil, letter to Peggy Glanville-Hicks.</p> <p>c. Ibid.</p>	Antheil, George. Letter to Peggy Glanville-Hicks, 31 March 1950, Peggy Glanville-Hicks Papers, Mitchell Library, State Library of New South Wales, Sydney, MLMSS 6394/8.

Live performance	<p>a. London Symphony Orchestra, <i>Daphnis et Chloé</i>, The Barbican Centre, 20 May 2014. Concert performance.</p> <p>b. London Symphony Orchestra, <i>Daphnis et Chloé</i>.</p> <p>c. Ibid.</p>	<p>London Symphony Orchestra. <i>Daphnis et Chloé</i>, The Barbican Centre, 20 May 2014. Concert performance.</p>
Television or radio broadcast	<p>a. Tamara E. Robinson, (prod.), 'The Shape of Texas', KERA, PBS, 27 May 2002. Television broadcast.</p> <p>b. Robinson, 'The Shape of Texas'.</p> <p>c. Ibid.</p>	<p>Robinson, Tamara E. (prod.). 'The Shape of Texas', KERA, PBS, 27 May 2002. Television broadcast.</p>
Interview: radio / television	<p>a. Jonathan Pieslak, interview by Colin Patterson, Radio 4, London, 20 July 2009.</p> <p>b. Pieslak interview, 20 July 2009.</p> <p>c. Ibid.</p>	<p>Pieslak, Jonathan. Interview by Colin Patterson, Radio 4, London, 20 July 2009.</p>
Interview: fieldwork	<p>a. John Smith, interview by the author, 4 September 2009.</p> <p>b. Smith interview, 4 September 2009.</p> <p>c. Ibid.</p>	<p>Smith, John. Interview by the author, 4 September 2009.</p>
Field recording	<p>a. I Wayan Suarta (perf.), Unaccompanied Singing of Balinese Children's Song 'Meong-meong', recorded by Jonathan McIntosh. Recorded live in Keramas, Bali, 20 March 2004.</p> <p>b. Suarta, 'Meong-meong', 20 March 2004.</p> <p>c. Ibid.</p>	<p>Suarta, I Wayan (perf.). Unaccompanied Singing of Balinese Children's Song 'Meong-meong', recorded by Jonathan McIntosh. Recorded live in Keramas, Bali, 20 March 2004.</p> <p><u>Note:</u> If the recording is not your own but from an archive, also give the name of the archive, the place where it is kept, and the catalogue number of the recording.</p>

Ethnomusicology 'Author-Date' (Harvard) Referencing System

The ethnomusicology 'author-date' (Harvard) system has two components: first, in-text citations; and, second, a list of works cited.

What is an In-text Citation?

An in-text citation provides important bibliographic information for facts, paraphrases and quotations presented in an assignment. Cited within the body of an assignment, an in-text reference comprises the author's last name and publication date of the source, for example, (Smith 2000).

An in-text citation can be inserted directly after the information being sourced from the literature, for example:

- The study of dance remains a subject of investigation planted firmly on the periphery of ethnomusicological enquiry (Desmond 1993/4).

Alternatively, when emphasising a particular author's ideas, author name(s) can become the subject of the sentence with the date and page citation (if required) following in brackets, for example:

- Blacking (1973, 10) states that music is 'humanly organized sound'.
- Bok (1984, 124–25) notes that secrecy is a social mechanism.

Important Points to Remember About In-text Citations

- Both direct and indirect quotations (paraphrasing) must be acknowledged. Lack of acknowledgement is plagiarism.
- If you quote directly from an author or cite a specific idea or piece of information from the source, you must also include the page number of the quote in the in-text citation, for instance, (Roseman 1991, 180).
- Direct quotations should be enclosed with single quotation marks; if the citation is more than around 35 words, indent the quote, without quotation marks, and put it in 10-point font, for example:

Paul Ricoeur's model of the 'hermeneutic arc' (1981, 164) has been adopted by several ethnomusicologists, most notably Rice (1994) in his study of the musical experience of musicians in Bulgaria (other notable studies in ethnomusicology influenced by phenomenology include Harnish 2001b, Downey 2002 and Stone 1982).

- Note: Avoid using long quotes in short assignments. Paraphrase instead (i.e., restate the meaning of a quote in other words).

List of Works Cited

- Provide the full details for each citation or reference at the end of your assignment on a separate page.
- Head the list 'Works Cited.'
- List only works that are cited in the essay.
- List references in alphabetical order by the author's last name.
- State the author's last name first, followed by the first name or initial (e.g., Smith, John.), then include the full details for the reference.

- When citing a journal article or chapter in an edited book, include the complete page number range for each reference, e.g., 165–217.
- The format of the reference (i.e., how it is displayed) depends on the type of reference you wish to cite. See the Footnote and Reference List Examples below for an itemised list of sample citations.
- Do not format the references cited list with bullet points.
- Do not divide the references cited list into separate sections for books, book chapters, journal articles, encyclopaedia entries, websites, etc.
- If the assignment includes scores, audio-visual recordings and interviews (i.e., CDs and videos/DVDs), list these references under separate headings (e.g., ‘scores’, ‘discography’, ‘videography’, ‘interviews’) after the collective list of text-based citations (i.e., books, book chapters, journal articles, encyclopaedia entries, websites, etc.).

In-text and Works Cited Examples

Books, Dictionaries and Encyclopaedias		
Material Type	In-text Example	Works Cited Example
Book: single author	(Nettl 2010, 40)	Nettl, Bruno. 2010. <i>Nettl's Elephant: On the History of Ethnomusicology</i> . Urbana, IL: University of Illinois Press.
Book: citing an author quoted in another book	(Porcello, cited in Turino 2008, 76)	Turino, Thomas. 2008. <i>Music as Social Life: The Politics of Participation</i> . Chicago: University of Chicago Press.
Book: two or more volumes	(Becker 1984, 30)	Becker, Judith. 1984. <i>Karawitan Source Readings in Javanese Gamelan and Vocal Music</i> (3 vols). Ann Arbor, MI: Center for South and Southeast Asian Studies.
Book: part of a multi-volume series or yearbook	(Mitchell 1980, 120)	Mitchell, T. C. (ed.). 1980. <i>Music and Civilisation</i> . British Museum Yearbook 4. London: British Museum Publications Ltd.
Book: two authors	(Hast and Scott 2004, 43)	Hast, Dorothea E. and Stanley Scott. 2004. <i>Music in Ireland: Experiencing Music, Expressing Culture</i> . New York: Oxford University Press.
Book: three or more authors	Dietrich, Moulin and Webb 2012, 120)	Dietrich, Brian, Jane Freeman Moulin and Michael Webb. 2012. <i>Music in Pacific Island Cultures: Experiencing Music, Expressing Culture</i> . New York: Oxford University Press.
Book: editor	(Reily 2006, 10)	Reily, Suzel Ana (ed.). 2006. <i>The Musical Human: Rethinking John Blacking's Ethnomusicology in the Twenty-First Century</i> . Aldershot: Ashgate.
Book: two editors	(Magowan and Wrazen 2013, 5)	Magowan, Fiona and Louise Wrazen (eds). 2013. <i>Performing Gender, Place, and Emotion in Music: Global Perspectives</i> . Rochester, NY: University of Rochester Press.
Book: three or more editors	(Clayton, Herbert and Middleton 2003, 10)	Clayton, Martin, Trevor Herbert and Richard Middleton (eds). 2003. <i>The Cultural Study of Music: A Critical Introduction</i> . London: Routledge.
Book: translator and author (different)	(Aubert 2007, 53)	Aubert, Laurent. 2007. <i>The Music of the Other: New Challenges for Ethnomusicology in a Global Age</i> , translated by C. Ribeiro. Aldershot: Ashgate.
Book: chapter in edited book	(Sumarsam 2004, 70)	Sumarsam. 2004. 'Opportunity and Interaction: The Gamelan From Java to Wesleyan', in <i>Performing Ethnomusicology: Teaching and Representation in World Music Ensembles</i> ed. Ted

		Solís. Berkeley, CA: University of California Press, 69–92.
Book: edition other than first	(Barz and Cooley 2008, 15)	Barz, Gregory F. and Timothy J. Cooley (eds). 2008. <i>Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology</i> , 2 nd edn. New York: Oxford University Press.
Article from a dictionary or encyclopaedia	(Mendonça 2001, 20)	Mendonça, Maria. 'Gamelan, §II: Outside South-east Asia', in <i>The New Grove Dictionary of Music and Musicians, II</i> , vol. 9 ed. S. Sadie and J. Tyrell. London: MacMillan, 505–7.
Article from an online encyclopaedia	(Sutton n.d.)	Sutton, R. Anderson. n.d. 'South-east Asia', in <i>Grove Music Online</i> [accessed 2 August 2010]. Available from: Oxford Music Online.
Different works by same author in same year	(Roseman 2000a, 116) (Roseman 2000b, 50)	Roseman, Marina. 2000a. 'The Caned Sardine Spirit Takes the Mic', <i>World of Music</i> 42(2): 115–36. _____. 2000b. 'Shifting Landscapes: Musical Mediations of Modernity in the Malaysian Rainforest', <i>Yearbook for Traditional Music</i> 32: 31–66.
Two or more works cited at the one point in the text	If two or more works by different authors or authoring bodies are cited at one point in the text, use a comma to separate them: (Ramnarine 2001, Stokes 1994)	Ramnarine, Tina K. 2001. <i>Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition</i> . Kingston, Jamaica: University of the West Indies. Stokes, Martin (ed.). 1994. <i>Ethnicity, Identity and Music: The Musical Construction of Place</i> . Berg: Oxford.
Journal Article		
Journal article: single author	(McIntosh 2010, 20)	McIntosh, Jonathan. 2010. 'Dancing to a Disco Beat? Children, Teenagers and the Localizing of Popular Music in Bali, Indonesia', <i>Asian Music</i> 41(1): 1–35. <u>Note</u> : Volume and issue number are given immediately following the journal title, separated by parentheses (i.e., brackets): the example represents volume 41, issue 1.
Journal article: two authors	(Ruskin and Rice 2012, 299)	Ruskin, Jesse D. and Timothy Rice. 2012. 'The Individual in Musical Ethnography', <i>Ethnomusicology</i> 56(2): 299–327.
Journal article: three authors	(Herbert, Kallio and Albi 2012, 411)	Herbert, David, Alexis Anja Kallio and Albi Odendaal. 2012. 'Not So Silent Night: Tradition, Transformation and Cultural Understandings of Christmas Music Events in Helsinki, Finland', <i>Ethnomusicology Forum</i> 21(3): 402–23.
Internet and Websites⁴		
Web document / website	(Baulch 1996)	Baulch, Emma. 1996. 'Punks , Rasta and Headbangers: Bali's Generation X', <i>Inside Indonesia</i> 48 (October) [accessed 11 June 2014]. Available at: http://www.insideindonesia.org/weekly-articles/punks-rastas-and-headbangers-balis-generation-x
Web-based image / table / figure	(Anon n.d.)	Anon. n.d. <i>Javanese Gamelan</i> [accessed 11 June 2014]. Available at: http://music.washington.edu/events/2014-05-20/ethnomusicology-concert-javanese-gamelan-music Note: Websites sometimes do not have a date of publication listed: in such cases, type 'n.d.' (meaning 'no date').
Music Resources		

⁴ Use paper source citations when referring to books, book chapters and journal articles, etc., read via the Internet.

Sound recording: CD		
	(Roseman 1995)	Roseman, Marina. 1995. <i>Dream Songs and Healing Sounds in the Rainforests of Malaysia</i> . Washington, DC: Smithsonian Folkways, CD recording. SF CD 40417.
Track from a sound recording	(Roseman 1995)	Roseman, Marina. 1995. 'Bird Songs and River Sounds', on <i>Dream Songs and Healing Sounds in the Rainforests of Malaysia</i> . Washington, DC: Smithsonian Folkways, CD recording. SF CD 40417.
Liner notes from a sound recording	(Roseman 1995)	Roseman, Marina. 1995. Liner Notes from <i>Dream Songs and Healing Sounds in the Rainforests of Malaysia</i> . Washington, DC: Smithsonian Folkways, CD recording. SF CD 40417.
Track from a CD that accompanies a book	(Dudley 2004, track 17)	Dudley, Shannon. 2004. <i>Carnival Music in Trinidad: Experiencing Music, Expressing Culture</i> . Oxford: Oxford University Press. Accompanying CD recording, track 17.
Sound recording online	(Vitale 1989)	Vitale, Wayne. 1989. <i>Music of Bali: Gamelan Semar Pegulingan from the Village of Ketewel</i> . Munich, Germany: Naxos, CD recording [accessed 11 June 2014]. Available from: Naxos Music Library.
Sound recording: track from iTunes	(Gamelan Çudamani 2007)	Gamelan Çudamani. 2007. 'Rerejangan', on <i>Odalan Bali</i> . CD recording. Available from Apple iTunes.
Music score	(McPhee 1960)	McPhee, Colin. 1960 [1936]. <i>Tabuh-Tabuhan</i> . Milwaukee, WI: Associated Music Publishers, Inc.
Multimedia		
Video recording	(Roswo and Dratch 2001)	Roswo, Eugene, and Howard Dratch (prod. And dir.). 2001. <i>Roots of Rhythm</i> . New York: New Video Group, VHS recording, NVG-9416.
DVD recording	(Roswo and Dratch 2001)	Roswo, Eugene, and Howard Dratch (prod. And dir.). 2001. <i>Roots of Rhythm</i> . New York: New Video Group, DVD recording, NVG-9416.
Online video: YouTube	(University of California Television 2001)	University of California Television. 2001. UCR Gamelan Ensemble. Video recording [accessed 11 June 2014]. Available at: https://www.youtube.com/watch?v=qYewsijB754 Note: Wherever possible cite online videos according to their original publications (i.e., published recordings, such as CDs and DVDs, or from broadcasts). Online videos that are uploads of first-hand recordings of live performances, etc., should be cited as such.
Theses		
Thesis: unpublished	(McIntosh 2006, 100)	McIntosh, Jonathan. 2006. 'Moving Through Tradition: Children's Practice and Performance of Dance, Music and Song in south-central Bali', Ph.D. diss., Queen's University Belfast.
Newspapers		
Newspaper: print	(Overington 2009, 1)	Overington, Caroline. 2009. 'Nation Unites Behind the Right to Differ', <i>The Australian</i> , 27 January, section 1, p. 1.
Newspaper: from a website	(Suryakusuma 2003)	Suryakusma, Julia. 2003. 'Meanwhile: A Singer's Gyrating Rattles Indonesia', <i>New York Times</i> , 14 May [accessed 11 June 2014]. Available at: http://www.nytimes.com/2003/05/14/opinion/14iht-edjulia_ed3.html

Conference Papers and Proceedings		
Conference proceeding paper: print	(Rice 1985, 115)	Rice, Timothy. 1985. 'Music Learned But Not Taught: The Bulgarian Case', in <i>Becoming Human Through Music: The Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music</i> . Reston, VA: Music Educators National Conference, pp. 115–22.
Conference proceeding paper: unpublished	(McIntosh 2013, 1)	McIntosh, Jonathan. 2013. 'Institutionalising and Adjudicating Culture: Children's Dance Competitions in Bali, Indonesia'. Paper presented at the International Council for Traditional Music 42 nd World Conference, Shanghai, 11–17 July.
Other Sources		
Letter	(Antheil 1950)	Antheil, George. 1950. Letter to Peggy Glanville-Hicks, 31 March 1950, Peggy Glanville-Hicks Papers, Mitchell Library, State Library of New South Wales, Sydney, MLMSS 6394/8.
Live performance	(London Symphony Orchestra 2014)	London Symphony Orchestra. 2014. <i>Daphnis et Chloé</i> , The Barbican Centre, London, 20 May. Concert performance.
Television or radio broadcast	(Robinson 2002)	Robinson, Tamara E. (prod.). 2002. 'The Shape of Texas', KERA, PBS, 27 May. Television (or Radio) broadcast.
Interview: radio / television	(Pieslak 2009)	Pieslak, Jonathan. 2009. Interviewed by Colin Patterson, Radio 4, London, 20 July.
Interview: fieldwork	(Smith 2009, personal communication) or (Smith 2009, p.c.)	Smith, John. 2009. Personal interview with the author, 4 September.
Field recording	(Suarta 2004)	Suarta, I Wayan (perf.). 2004. Unaccompanied Singing of Balinese Children's Song 'Meong-meong', performed by I Wayan Suarta, recorded by Jonathan McIntosh. Recorded live in Keramas, Bali, 20 March. <u>Note:</u> If the recording is not your own but from an archive, also give the name of the archive, the place where it is kept, and the catalogue number of the recording.