

Carleton College Music Department Style Sheet

Documenting Sources in Music Papers

To avoid unnecessary footnotes, the Music Department uses the “author-date” system for documenting sources used in papers. Within the text, references should be cited by surname of the author, followed by the year of publication in parentheses; for example, “Jones (1970) has shown that . . .” When identifying a direct quotation or paraphrase, the page number is appended to the author-date citation which follows the quotation:

“The first forty-five bars of the *Eroica* Symphony comprise one of the most raked-over pieces of musical property in the Western hemisphere” (Burnham 1995, p. 4).

When there are two authors, cite both names, as (Smith & Jones 1973). When there are more than two authors, cite all authors the first time the reference occurs. In subsequent citations give the surname of the first author followed by et al. and the year of publication, as (Smith, Jones, & Cooper 1975) and (Smith et al. 1975). A bibliography then follows at the end of the paper. The following examples show the bibliography format for various source types:¹

For a book:

Burnham, Scott. 1995. *Beethoven Hero*. Princeton: Princeton University Press.

For an article in a journal:

Handel, Stephen. 1973. Temporal Segmentation of Repeating Auditory Patterns. *Journal of Experimental Psychology*, 101, pp. 46-54.

For an essay or chapter in an anthology of collected essays:

Estes, W. K. 1972. An Associative Basis for Coding and Organizing in Memory. In A.W. Melton & E. Martin (Eds.), *Coding processes in human memory*. Washington, DC: Winston, pp. 107-132.

For a score:

Mozart, Wolfgang Amadeus. 1960. *Sonatas and Fantasies for the Piano*. Prepared from the autographs and earliest printed sources by Nathan Broder, rev. ed. Bryn Mawr, PA: Theodore Presser.

For a dissertation or thesis:

Straw, Will. 1990. Popular Music as Cultural Commodity: The American Recorded Music Industries, 1976-1 985 (United States). PhD .diss., McGill University.

For an online article or reference source

Murphy, Scott. 2006. The Major Tritone Progression in Recent Hollywood Science Fiction Films. *Music Theory Online*, 12.2. <http://mto.societymusictheory.org/issues/mto.06.12.2/mto.06.12.2.murphy.html>.

For an audio recording:

Dvorak, Antonin. 2003. *Violin Concerto in A Minor and Romance in F Minor*, violinist Itzhak Perlman and conductor Daniel Barenboim, London Philharmonic Orchestra. EMI Classics. ASIN B0000AF1L9

For an article from a newspaper:

Bream, Jon. 2003. It Was Words, Not Music, that Helped Yanni Heal. *Minneapolis Star Tribune*, 25 May 2003, section F1+.

¹ This guide for author-date citations was taken from the *Music Perception* style sheet. See <http://www.ucpress.edu/journals/mp/edsub.htm> for a typical set of requirements for journal article submission.

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Paper Formatting Guidelines

Unless you are specifically instructed otherwise, the following rules should be followed in formatting your papers:

- Font & size: 12 point Times Roman.
- Margins: At least 1 inch on all sides.
- Line spacing: Double spaced throughout, including extended quotations.
- Single sided printing (to save paper, print rough drafts on palimpsest).
- Bibliography or list of works cited on a separate page.

Notes on Musical Terminology

- Song titles go in quotation marks: “Du bist die Ruh,” “Smoke on the Water.”
- Standard work titles involve an instrument, a genre, a key, and (possibly) a catalog or an opus number: Beethoven’s Piano Sonata in C, op. 53.
- Opus is abbreviated “op.” (lower case), while catalog numbers (e.g., Köchel’s “K” numbers for Mozart’s works) are upper case.
- Keys: F or G (upper case) signifies a major key; f or b signifies minor. The abbreviations maj. and min. forestall any modal confusion.
- Nicknames (work titles not given by the composer) for works should appear in quotation marks after the standard work title: Beethoven’s Piano Sonata in C, op. 53 (“Waldstein”).
- Titles of large, multi-section works, such as symphonies, song cycles, operas, and complete recordings are put in italics: Beethoven’s *Eroica* Symphony; Schubert’s *Die schöne Müllerin*; The Who’s *Tommy*.
- Musical genres should be capitalized when referring to a specific work, but not when referring to the genre in general (e.g., Mozart’s Piano Sonata in F, K. 332, versus “Mozart wrote a lot of piano sonatas”).
- Italian tempo markings should be capitalized: Allegro, Adagio, Prestissimo.
- Special Characters: use an extended character set for sharp #, flat b, or natural § if possible; otherwise use #, b, and “nat.”

A Few Musical Pitfalls to Avoid

- Bass, not base
- Canon, not cannon
- Chord, not cord
- A passage is repeated once if it is presented twice.
- A passage is repeated if the repetition immediately follows the initial presentation. If other material intervenes, then it returns or recurs.
- Tempo refers to the music’s overall sense of speed, and not just the quantity and length of the notes—a trill, which has a lot of short notes, does not give an impression of speed
- Refer to composers and performers by their full name or surname, even when writing about popular music (“Miles Davis,” or “Davis,” but not “Miles”).