

# Music Research Essentials

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The University of Queensland, St Lucia QLD, Australia



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# ACKNOWLEDGEMENT OF COUNTRY

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We acknowledge the Traditional Owners and their custodianship of the lands on which this project originated. We pay our respects to their Ancestors and their descendants, who continue cultural and spiritual connections to Country. We recognise their valuable contributions to Australian and global society.



A Guidance  
Through Time by  
Casey Coolwell  
and Kyra  
Mancktelow ©  
The University of  
Queensland

## About the artwork

Quandamooka artists Casey Coolwell and Kyra Mancktelow have produced an artwork that recognises the three major campuses, while also championing the creation of a strong sense of belonging and truth-telling about Aboriginal and Torres Strait Islander histories, and ongoing connections with Country, knowledges, culture and kin. Although created as a single artwork, the piece can be read in three sections, starting with the blue/greys of the Herston campus, the purple of St Lucia and the orange/golds of Gatton.

The graphic elements overlaying the coloured background symbolise the five UQ values:

- The Brisbane River and its patterns represent our pursuit of excellence. Within the River are tools used by Aboriginal people to teach, gather, hunt, and protect.
- Creativity and independent thinking is depicted through the spirit guardian, Jarjum (Child in Yugambeh language), and the kangaroo
- The jacaranda tree, bora ring, animal prints, footprints and stars collectively represent honesty and accountability, mutual respect and diversity and supporting our people.

Learn more about [The University of Queensland's Reconciliation Action Plan](#).



# ABOUT THIS GUIDE

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This guide is designed to support The University of Queensland (UQ) students to develop key research skills in the area of music.

*Music Research Essentials* is organised into four parts:

- **Part 1: Research Skills** introduces the concept of research in the music discipline, the Architecture and Music Library, assignment types, creating a search strategy, and evaluating sources.
- **Part 2: Secondary Sources** focuses on finding and using secondary material such as books and journal articles.
- **Part 3: Primary Sources** focuses on how to find and use primary material such as scores, sound recordings, video and audio sources, and newspaper articles and reviews.
- **Part 4: Referencing and Formatting your Assignment** includes key information on correctly referencing and formatting assignments in UQ music.

## Attribution

The structure of *Music Research Essentials* is adapted from [\*Legal Research Skills: An Australian Guide \(2023 Edition\)\*](#). The content has been reproduced under a [Creative Commons Attribution Noncommercial 4.0](#) licence.

*Music Research Essentials* has been created for UQ music students.

# ABOUT THE CONTRIBUTORS

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# ACCESSIBILITY STATEMENT

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The web version of this resource has been designed with accessibility in mind and incorporates the following features:

- all content can be navigated using a keyboard
- links, headings, and tables are formatted to work with screen readers
- images have alt tags
- information is not conveyed by colour alone.

## Other File Formats Available

In addition to the web version, this book is available in several file formats, including PDF, EPUB (for ereaders), and various editable files. Choose from the selection of available file types from the 'Download this book' drop-down menu. This option appears below the book cover image on the [eBook's landing page](#).

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# INTRODUCTION

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*Music Research Essentials* introduces music students to:

- research techniques for undergraduate music assignments
- finding and evaluating primary and secondary sources
- referencing using Chicago 17th Edition style
- formatting your assignments.

## Prerequisites

This book assumes no previous familiarity with Western music. However, each chapter assumes familiarity with the preceding chapters and it is recommended that chapters are read in order.

## Who this Book is for

This book was written primarily for undergraduate students in the School of Music at The University of Queensland (Australia). However, while some of the information in the book is UQ-specific, we hope that parts of it might also be useful or interesting to any students doing music research or instructors in the discipline.

# PART I

# RESEARCH SKILLS

## 1.

# INTRODUCTION TO RESEARCHING MUSIC

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Research in music can be summarised as the ability to effectively locate, evaluate, and synthesise a variety of primary and secondary source materials relating to things such as:

- musical genres and styles
- historical contexts for music
- composers or artists
- theories or methods of musical analysis, criticism or performance.

## The Importance of Research Skills

Being able to do effective research in music does not just mean you will be able to write good essays at university. The ability to find and process information will also prove valuable in your future career and improve your performance in:

- practical music making
- teaching and education
- arts administration and promotion

You will use the research skills you develop at university in your career working in the music or cultural sector, or more widely.

Developing good research skills will sharpen your critical thinking and help you to become more organised, efficient, and productive in a whole range of situations.

2.

## ARCHITECTURE AND MUSIC LIBRARY (ARMUS)

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The [Architecture and Music Library](#) (ARMUS) is located on level 3 of the [Zelman Cowen Building \(#51\)](#), [UQ St Lucia Campus](#). If you wish to visit the ARMUS Library please check the [Library opening hours](#).

Learn more about using the library on our [Services for Students page](#).

### The ARMUS Virtual Tour

This interactive virtual tour of the ARMUS Library highlights key features and services.

#### Navigating the tour

Move to new scenes by clicking the arrow.

View further information by clicking the + icon.

Experience the 360-degree panorama of the ARMUS foyer by clicking and dragging the image.

Expand the virtual tour to full screen using the icon in the top right corner.

Navigate back to the previous scene using the arrow in the top left corner.



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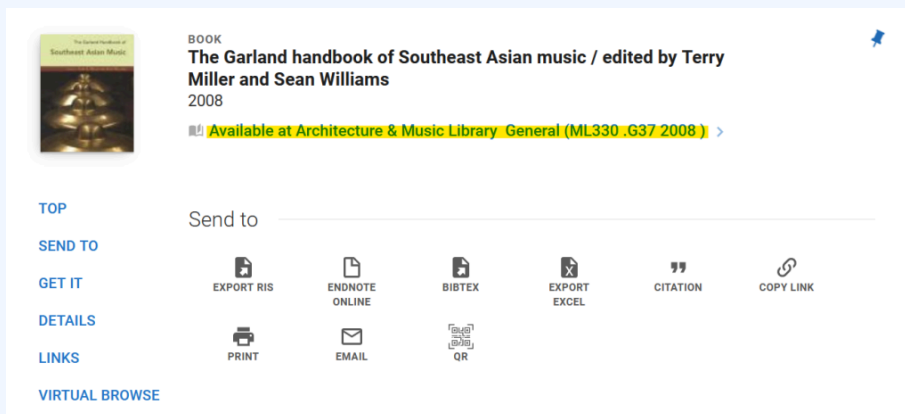
<https://uq.pressbooks.pub/musicessentials/?p=34#h5p-17>

## Finding Books in ARMUS Library

Print books in ARMUS (and other branches of the UQ Library) are organised by the Library of Congress (LC) classification system. This means books are grouped by theme or subject and are allocated a call number (a set of identifying letters and numbers). You will need to note down the call number to find the book on the shelf.

### For example:

*The Garland Handbook of Southeast Asian Music* has the call number ML330.G37 2008.



Screenshot of the Library Search record for *The Garland handbook of Southeast Asian music*. Based on a search at 29 January 2024. For the latest information go to the [Library's website](#). Copyright held by UQ Library.

Watch [Finding a Book on the Shelf \(YouTube 2m08s\)](#)



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## The Library Team and Library Staff

If you have questions about researching and referencing contact the Librarian team via email or book a consultation.

[Contact the librarian team](#)

3.

## COMMON RESEARCH-BASED ASSIGNMENTS

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Common research-based assignments in music include work such as:

- essays
- exegeses
- reviews.

The type of assignment you are working on will influence your research strategy and the types of sources you will consult.

### Essays

Essay assignments can take many forms and may also be referred to by other terms, including:

- critical research essays
- research projects
- analytical discussions.

Essays are typically written in response to a specific question or topic. They tend to be focused on a particular:

- musical period
- work
- person
- theory
- style.

When researching for an essay you will use a range of primary and secondary sources including:

- books (monographs)
- book chapters
- journal articles

- reference works
- music scores
- sound or video recordings
- theses (dissertations)
- magazine articles or industry publications.

You will need to use both primary and secondary sources as evidence in your essay.

### Example Essay Question

Consider the relationship between music and literature in the nineteenth century. What are some of the more significant ways by which composers of the Romantic period developed the expressive potential of the interaction of literature and music? Explore this topic through reference to three different case studies across different genres of music that exploit this relationship.

## Exegesis

An exegesis is a critical interpretation or explanation, generally of a creative work such as a composition or performance. Typically, the writer of the exegesis is **also** the composer or performer of the work. While the focus of an exegesis will be on the primary material you are analysing, your critical interpretation will need to be informed by secondary sources.

Because it is closely related to a creative work, an exegesis does not answer a question in the same way as an essay.

## Review

A review is a report and evaluation of another work, such as a book, composition, recording or live performance. While this writing might be more subjective than an essay or exegesis and introduce more of the writer's opinion, it will still need to rely on evidence and knowledge of secondary sources to demonstrate your opinion is properly informed.

## Example Review Question

Write a 1,500-word review of the 1987 reconstruction by the Joffrey Ballet of Stravinsky's *The Rite of Spring*. Your discussion should focus on issues of authenticity and creative practice as they are broadly understood in today's artistic context.

4.

## CREATING A SEARCH STRATEGY

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The first step in any successful research project is analysing your research question and [planning your search](#). The SKILL method is a useful framework for this process and stands for:

- **S**ummarise
- **K**eywords
- **I**dentify
- **L**ink
- **L**ocate

### Summarise

First, summarise your topic or question in your own words. Base your summary on:

- your assignment task or question
- the aim of the assignment.

### Keywords

From your summary identify the keywords and phrases.

You will use these keywords in your search, so only choose the ones that are most important.



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<https://uq.pressbooks.pub/musicessentials/?p=37#h5p-7>

### Identify

Now you have your keywords, brainstorm some alternative terms you might find in the literature.

This is a useful step as not all the literature will use the same word to refer to your topic.

Identify:

- synonyms (words that mean the same thing)
- various spellings (e.g. colour, color).

Spelling can be a critical issue in various topics in Western music. Composer names might be spelled differently in various sources.

**For example:**

*Tchaikovsky, Tchaikovski, Chaikovsky, Chaykovsky, Chaikovskiy, Chaykovskiy, Chaikovskii, Czajkowski, Čajkovskij, and Čajkovski* are **all** forms of the same composer's name.

Musical genres and works differ between languages.

**For example:**

- *symphony* (English)
- *symphonie* (French or German)
- *sinfonia* (Italian)

Non-English place names may also be found in their original language in some sources.

**For example:**

- Cologne / Köln
- Moscow / Moskva

You might want to use a dictionary (e.g. [Oxford English Dictionary](#) (UQ students & staff)) or an

encyclopaedia (e.g. [The SAGE International Encyclopaedia of Media and Culture](#) (UQ students & staff)) to check for variant spellings and synonyms

### For example:

Imagine you are searching for information about the **theorbo** (a large member of the lute family of instruments). A subject search in Library Search for **theorbo** returns 284 hits. Another type of bass lute that is not totally dissimilar to the theorbo is the **chitarrone**, so you think it might be useful to include this term as well. Expanding your search to **theorbo OR chitarrone** returns 321 results.

**Table 1: Keywords and synonyms**

Keyword	Synonym	Related term
<b>theorbo</b>	chitarrone	bass lute

Keep in mind, exact synonyms are rare. A chitarrone is not exactly a theorbo, in other words. Often such terms relate to a more generic umbrella term (in this case, bass lute). Getting to know your terms, and other possible near synonyms, variants and related terms is all part of developing good research habits.



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<https://uq.pressbooks.pub/musicessentials/?p=37#h5p-8>

## Link

Use search operators to link your keywords and synonyms. This helps you translate your search from plain English into something a database will understand. See below for the most common operators.

**Note:** Not all databases use the same operators. Check a database's Help section if you are unsure.

## Boolean Operators

Boolean operators are connectors you place between your keywords to improve your search results.

**Table 2: Using Boolean operators to connect keywords**

Boolean operator	Example	Results
AND	baroque AND music	This search will find both words
OR	choir OR choral	This search will find either word
NOT	baroque NOT renaissance	This search will find the first word but not the second

## Truncation and Wildcards

**Truncation symbols** (\* or !) are used to find alternative word endings.

**For example:**

*chor\** retrieves *choral*, *chorale*, *chorus*.

**Wildcard symbols** are used to replace a single character within the word.

**For example:**

*organi?ation* retrieves *organisation* or *organization*.

**Note:** These truncation and wildcard symbols vary between databases. Use the Help section in each database to find the correct symbol.

## Phrase Searching

Place double quotation marks around any terms that you want to search together as a phrase, using the specific order of words. Rather than finding results for two or more individual words, the search engine will return results for the phrase.

**For example:**



Searching **music psychology** in RILM retrieves 12,713 results, while searching **“music psychology”** retrieves 7,654 results and searching **“music psychology in education”** retrieves 48 results.

## Combining Operators

Use multiple operators in the same search to capture all the relevant information. Make sure to group your synonyms with parentheses.

### For example:

“a cappella” AND (voice OR vocal\* OR intonat\*) AND (drift OR variat\*)



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<https://uq.pressbooks.pub/musicessentials/?p=37#h5p-10>

## Locate

Once you have created a search, you can use it in a range of databases.

If you are not getting the right results, or are getting too many or too few results you may need to make changes to your search.

When you are getting too many results:

- add more keywords or phrases
- use filters to limit your results (e.g. limit by date or subject area)
- search within a particular field (e.g. title or abstract field).

If you don't have enough results:

- check your spelling
- use fewer keywords
- try different keywords
- try other databases.

## 5.

## SOURCES FOR RESEARCH IN MUSIC

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Successful research assignments in music use a carefully considered selection of resources including scores, audio and video recordings, journal articles, books and collected works. These sources can be divided broadly into two categories:

- primary sources
- secondary sources.

### Primary Sources

Primary sources are the material under consideration and can include:

- musical scores
- collected editions of music
- original copies of literary texts
- newspaper articles and reviews
- manuscripts or personal papers, e.g. autograph copies of music, sketches and drafts, letters written by a composer, historical documents, etc.

### Secondary Sources

Secondary sources are those that either discuss or analyse primary sources or present critical discussions of broader topics in music and can include:

- books (monographs)
- book chapters
- journal articles
- entries in reference works (encyclopedias, dictionaries, etc.)
- theses (dissertations).





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<https://uq.pressbooks.pub/musicessentials/?p=36#h5p-11>

## Where to Start?

Before you start searching think about the types of primary and secondary sources you will need for your assignment. This will help determine where you will search.

Find recommended resources for music from [UQ Library's](#) Guides:

- [Music Performance](#)
- [Musicology](#)
- [Popular Music](#)

6.

## EVALUATING SOURCES

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It is important to evaluate the sources you find to make sure that they are appropriate for your assignment task.

### CRAAP Test

The CRAAP test can be a useful evaluation framework and helps you to identify and evaluate:

- **Currency:** whether the information is up to date or appropriate to the time period you are researching.
- **Relevance:** the information relates to the topic under study and is appropriately complex.
- **Authority:** the author/s or creator/s of the information are experts in their field and their credentials and affiliations are clearly stated.
- **Accuracy:** the information is accurate and supporting evidence and references are provided.
- **Purpose:** the purpose of the writing is to inform, analyse, or evaluate not to promote a particular opinion.

Watch [Evaluating Information Sources \(Youtube, 3m06s\)](#)



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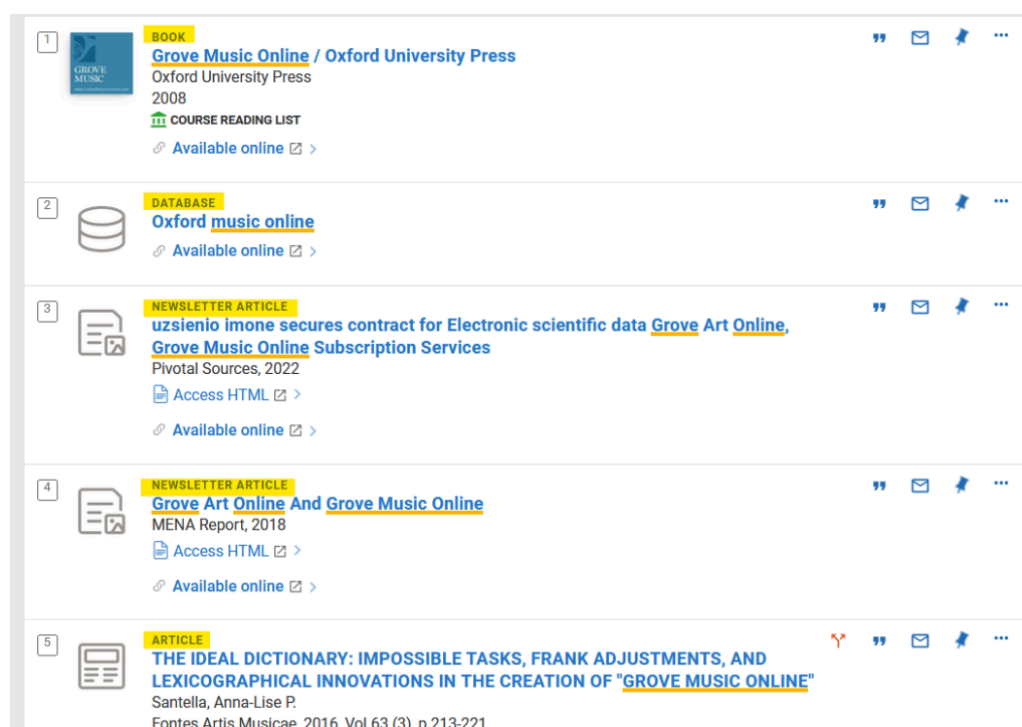
### Using Library Search

Use [Library Search](#), rather than freely available resources to make sure the information you are finding is good quality, scholarly material. Through Library Search you can find reliable primary and secondary materials including:

- books and ebooks
- journal articles
- theses
- conference papers
- music scores
- audio and video
- streaming platforms.

As the Library has 100,000s of resources in the collection there may be multiple sources with the same or similar title.

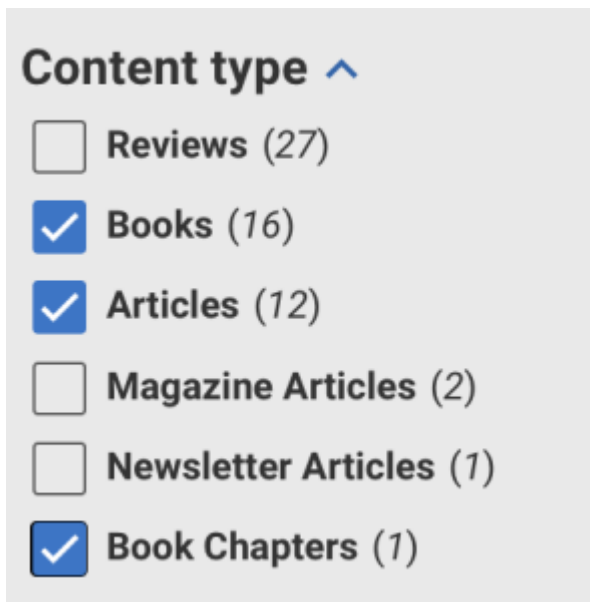
For example, if you search for “grove music online” you get books, databases, newsletters, and journal articles. Check the resource type to make sure it is what you’re looking for.



*Screenshot of the Library Search results list for a search for “grove music online”.* Based on a search at 18 December 2023. For the latest information go to the [Library website](#). Copyright held by UQ Library.

## Books and Book Reviews

A common confusion in Library Search results is where a search for a book also brings up reviews of that book. In the majority of cases, these reviews are not relevant to your work. It is usually a good idea to exclude reviews from search results or be specific about what kinds of source you are looking for. You can exclude or limit source types in the **Content type** filter in Library Search.



*Screenshot from the Content type filter option in Library Search showing how to include specific types of resources. Based on a search at 17 January 2024. For the latest information go to the [Library website](#). Copyright held by UQ Library.*

## Evaluating Free Online Resources

You may use free online resources in your research. However, before using any, consider whether the Library has a resource or database that is more appropriate.

### Google

If you use Google, make sure you are searching [Google Scholar](#). [Link Google Scholar](#) to UQ Library to get the full-text of journal articles. Always use Library Search and databases in addition to Google Scholar.

### Magazines

Music magazines may be an appropriate source of information if you are researching the contemporary reception of an artist, band, album, or performance. However, magazines are not peer reviewed, and the journalists writing for magazines are not always experts.

**Consider using instead:** academic journal articles. These are more likely to be peer reviewed and are written by music researchers and academics.

Read [Chapter 11: Journal articles](#)

## YouTube and Spotify

While [YouTube](#) and [Spotify](#) can be used to find recordings or music performances, it is not always easy to verify the authority or credentials of where the recording has come from. YouTube recordings may also breach copyright.

**Consider using instead:** the Library's audio, sound and video subscription databases.

Read [Chapter 16: Sound Recordings](#)

Read [Chapter 17: Video and Audio](#)

## International Music Score Library Project (IMSLP)

The [International Music Score Library Project \(IMSLP\)](#) provides free access to a large number of scores and recordings. While you can use it to find sources that are not available in Library databases, it can be difficult to identify the original source of the score or recording. Additionally, it requires practice and experience to distinguish between good and poor-quality editions of the same work that might be published there.

**Consider using instead:** the Library's collection of online or hard copy scores.

Read [Chapter 15: Music Scores](#)

## Wikipedia

[Wikipedia](#) is a ubiquitous source of information across all fields. In many areas of music research, its articles are reliable and of a reasonably good standard. However, as an open source database it is not subject to the same rigorous peer review processes as those used for academic books, journals and reference works. In some areas, its reliability is questionable. It can be handy for a quick initial scan of a topic, but should not be used as a secondary source in your academic writing.

**Consider using instead:** [Oxford Music Online](#) (UQ students & staff) via the UQ Library's subscription.



Read [Chapter 9: Dictionaries and Encyclopaedias](#)



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<https://uq.pressbooks.pub/musicessentials/?p=275#h5p-12>

7.

## REVIEW QUIZ - RESEARCH SKILLS

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Test your knowledge of research skills



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<https://uq.pressbooks.pub/musicessentials/?p=405#h5p-5>

## PART II

# SECONDARY SOURCES

8.

# INTRODUCTION TO SECONDARY SOURCES

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Secondary sources can be a useful starting point when researching an unfamiliar area or topic in music. They help develop your understanding of musical terminology and concepts. They also provide key evidence that you can use to support the arguments you make in your assignment. Examples of secondary sources include:

- dictionaries and encyclopedias
- books
- journal articles
- interviews
- newspaper articles
- reviews
- websites.

Certain resources will be more useful at different stages of your research journey.

Click the information icons on the map below to see the sources recommended for each different stage. The research process is not linear. While you will always start with a scoping phase, you will then alternate between all three stages as you progress.



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*online here:*

<https://uq.pressbooks.pub/musicessentials/?p=46#h5p-22>

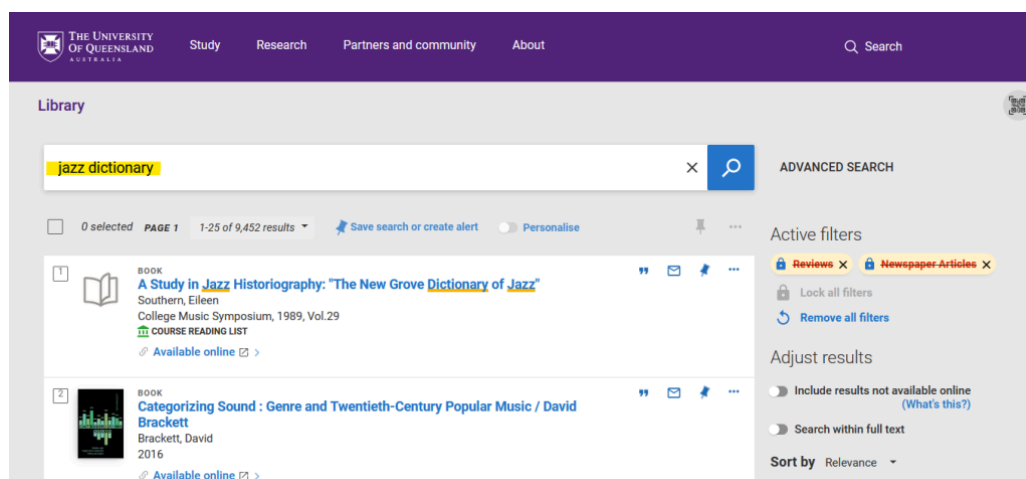
9.

# DICTIONARIES AND ENCYCLOPAEDIAS

Dictionaries and encyclopaedias can provide you with a background understanding of your research topic and help clarify:

- key dates
- spelling or meaning of words
- bibliographic information relating to composers or artists
- information relating to historical periods
- information on music genres and instruments.

Use keywords in Library Search to find encyclopaedias and dictionaries relevant to your topic.



Screenshot of the [Library Search](#) results list for a search for “jazz dictionary”. Based on a search at 31 October 2023. For the latest information go to the [Library’s website](#). Copyright held by UQ Library.

## Dictionaries

[The Oxford Dictionary of Music](#) (UQ students & staff)

This dictionary is incorporated into [Oxford Music Online \(also known as Grove Music Online\)](#) (UQ students & staff).

**For example:**

Search for Palestrina then click on the link “Search for ‘Palestrina’ in *The Oxford Dictionary of Music* and *The Oxford Companion to Music*” at the top of your results.

## Encyclopaedias

**[Oxford Music Online \(also known as Grove Music Online\)](#)** (UQ students & staff)

Contains a comprehensive collective of authoritative resources for music research. Search for information about:

- composers and musicians
- instruments
- historical eras
- place types (e.g. city or building/structure)
- occupations (e.g. composer or arranger, performer, collector or curator).

Oxford Music Online [Subject Guides](#) provide information about a particular time period or genre and relevant articles.

Watch [Oxford Music Online – Searches \(YouTube 1m42s\)](#)



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## 10.

# BOOKS

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Books are an invaluable source and can provide you with detailed information ranging from broad areas of study right down to very focused topics. They come in two main formats: **print** (physical copies) and **ebooks** (electronic copies). Books you might use in your research cover a vast range of topics and areas, including:

- textbooks
- biographies of composers or artists
- critical texts on a period or composer
- analytical studies
- anthologies or series.

Use the drop-down menu in [Library Search](#) to find both print and ebooks.



*Screenshot of the [Library Search](#) homepage. Based on a search at 31 October 2023. For the latest information go to the [Library's website](#). Copyright held by UQ Library.*

## Monographs vs Edited Books

Books can come in a variety of types. Two of the most common are:

- **monographs**—the whole book is written throughout by an author or authors and dedicated to a particular topic
- **edited books**—different authors contribute their own chapters, around a broad topic or theme, which are then compiled by an editor or editors (who often also contribute their own chapter).

Knowing the difference between these is important for several reasons. The citation requirements are



different between the two and, when in electronic form, the way of accessing a chapter or book may vary depending on the platform.

The information provided in Library Search can help you determine whether the book is a monograph or a chapter from an edited book.

## Monograph



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<https://uq.pressbooks.pub/musicessentials/?p=49#h5p-18>

## Chapter in an Edited Book



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<https://uq.pressbooks.pub/musicessentials/?p=49#h5p-19>

## Ebooks

[Ebooks](#) are accessible from anywhere and may be read online or downloaded to your computer or device.

**Note:** Publishers may set restrictions on the number of simultaneous users and the permitted print/download amount. If you can't access an ebook through the Library, it may be because the maximum number of users has been reached.

## 11.

## JOURNAL ARTICLES

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Journal articles provide focused discussion and analysis of topics and issues in music. They are written by experts for an academic audience and are supported by research, theory, and references.

### Elements of a Journal Article



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<https://uq.pressbooks.pub/musicessentials/?p=51#h5p-14>

### Locating Journal Articles by Citation

If you have the details of a journal article, you can locate it in Library Search by searching for the title of the article or journal.

For example, for the article: Minato, Keiji. 2021. “Musical Theatre and Meritocracy in the United States and Australia: Keating! The Musical and Hamilton: An American Musical.” *The Southern Hemisphere Review*, 36: 41-48:

1. Go to [Library Search](#).
2. Enter the article title as a phrase—“Musical Theatre and Meritocracy in the United States and Australia: Keating! The Musical and Hamilton: An American Musical”.
3. Verify that the result has the correct journal, author, year, volume, page numbers.
4. Click on the title to access the article through the library.

Alternatively, use [Library Search](#) to find the journal title: *The Southern Hemisphere Review*. This will help you verify:

- whether the library holds the journal
- if it is published online or in print
- which database holds the journal

- which volumes/years are held.

Watch [Finding the Full Text of a Particular Journal Article \(YouTube, 2m56s\)](#)



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://uq.pressbooks.pub/musicessentials/?p=51#oembed-1>

For articles from journals that the Library doesn't hold, request a copy through [document delivery](#) (UQ students & staff).

## Peer Review

You may be required to use academic journal articles that are **peer reviewed**. Peer review (also known as refereeing) is a process where other scholars from the same field evaluate the quality of an article and make suggestions for revision prior to publication. This ensures the work is rigorous, coherent and based on sound research.

Watch [Peer Reviewed Articles \(YouTube, 1m51s\)](#)

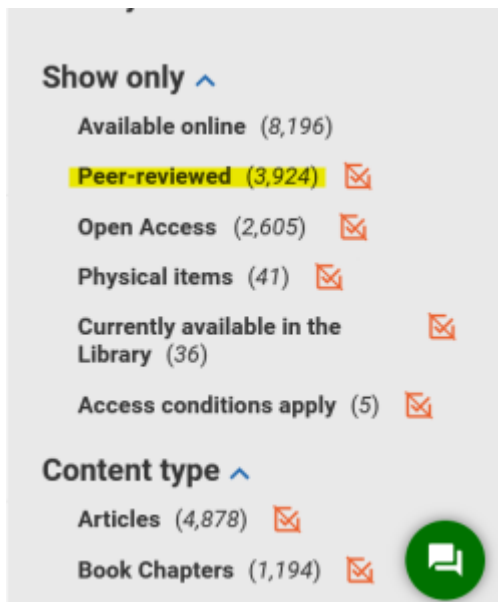


One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://uq.pressbooks.pub/musicessentials/?p=51#oembed-2>

Library Search allows you to limit your results to only [peer reviewed articles](#).

To find peer reviewed articles:

1. Search using keywords in [Library Search](#).
2. Filter to **Peer reviewed**.



*Screenshot showing the Peer reviewed filter in Library Search.*

Based on content from the UQ Library Search at 15 December 2023. For the latest information please go to the [Library's website](#). Copyright held by UQ Library.

If you are unsure whether the article you have found is peer reviewed, look up the title of the **journal** in [Ulrichs Web](#) (UQ students & staff). If the journal title has an icon of a black and white striped referee jersey next to it, the journal is peer reviewed.

**Note:** Not all articles in peer reviewed journals are refereed or peer reviewed, for example, editorials and book reviews.

12.

## DATABASES

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One of the most efficient ways to find sources is by using databases. Databases are high-quality and subject-specific online collections. Using a database over a more general search tool, like Library Search or Google Scholar has several advantages as they are:

- subject-specific
- offer a greater range of search functions
- generally contain a smaller number of items
- generally contain more scholarly material.

### Repertoire International de Litterature Musicale (RILM)

[RILM Abstracts of Music Literature \(RILM\)](#) (UQ students & staff) is produced by the *Repertoire International de Litterature Musicale* as an international guide to writings about music. It is generally regarded as the most comprehensive database for music research and covers research in multiple languages across a vast range of topics, including:

- historical musicology
- music theory and analysis
- music education
- ethnomusicology
- popular music
- instruments and voice
- music and dance
- music therapy and music psychology.

As RILM is an abstracts database, you may not be able to access the full text for all works indexed in it. To get access to work identified in a RILM abstract, use the 'Get it at UQ Library' link. If the work isn't in the Library's collection, request it through [document delivery](#) (UQ students & staff).

### ProQuest Music Periodicals Database

[ProQuest Music Periodicals Database](#) (UQ students & staff) provides indexing and abstracts for scholarly and popular periodicals in the areas of:

- classical music
- opera
- jazz
- popular music
- pop culture
- music education
- music theory
- performance.

View the module [ProQuest Platform Advanced Search](#) for tips on effective searching.

## Other databases

Find other recommended databases for Music on:

- UQ Library's database list for [Music](#)
- [Music Subject Guides](#).

13.

## REVIEW QUIZ - SECONDARY SOURCES

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Test your knowledge of secondary sources



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://uq.pressbooks.pub/musicessentials/?p=54#h5p-4>

## PART III

# PRIMARY SOURCES



14.

# INTRODUCTION TO PRIMARY SOURCES

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Primary sources are the material under study and include music scores or original material created by a composer.

In the following chapters you will learn how to search effectively for:

- music scores, including collected editions
- sound recordings
- video and audio recordings.

15.

## MUSIC SCORES

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You can find music scores in a variety of different formats:

- printed scores
- collected editions
- online and digital score collections.

### Tips when Searching for Scores

#### Uniform Titles

Often a single piece of music will have numerous titles. To make them easier to search, music scores are catalogued using **uniform titles**. Uniform titles are standardised titles that group similar forms of a composer's music together.

#### **For example:**

Mozart's Concerto in A major for piano and orchestra, K.488 can also be referred to as:

- Konzert A Dur, K.488 fur Klavier
- Piano concerto in A Major, K.488

The uniform title for this work is:

- Concertos, piano, orchestra, K.488, A major

Use the uniform title to find the work in Library Search. When searching for work of a particular genre place an asterisk at the end of the word to find the plural form in case the composer wrote more than one work in that category (e.g.: concerto\*, sonata\* etude\*).

## Original Language Title

Many music scores are identified in the original language of the composer and, therefore, have a foreign language title.

### For example:

The original language title for Bizet's opera *Pearl Fishers* is *Les Pêcheurs de perles*.

To check if a score has an original language title:

1. Go to [Oxford Music Online \(Grove online\)](#) (UQ students & staff).
2. Type the composer's surname and words from the title in the search box.

Once you have located the original language title, search for this in Library Search.

## Printed Scores

Find printed scores through [Library Search](#).

When searching include:

- the composer's **surname**
- the **instrument** (piano, violoncello, violin)
- an asterisk to also search the **plural** of music genres (sonata\*, suite\*, concerto\*)
- unique **numbers** (if the score is opus 101, only enter 101).

Once you've done your search restrict your results to the content type **scores**.

## Finding Music Scores in ARMUS by Call Number



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://uq.pressbooks.pub/musicessentials/?p=5#h5p-20>



An interactive H5P element has been excluded from this version of the text. You can view it online here:

<https://uq.pressbooks.pub/musicessentials/?p=5#h5p-23>

## Collected Editions

Collected editions are the complete works of a particular composer. These may also be known as collected works, *Gesamtausgabe*, *oeuvres complètes*, *opere complete*, *tutte le opera*, or *opera omnia*. These editions are created by scholars who examine all available primary and secondary source material to determine the composer's original intention in creating a work. They are generally used for academic research, however, they can be used for performance if a particular score is unavailable.

## Finding Collected Editions

Collected editions are located at **M3** in **ARMUS**. Please note they **cannot** be borrowed.

To determine whether a work is in a collected edition:

1. Go to [Oxford Music Online \(Grove Online\)](#). (UQ students & staff)
2. Search by the composer's surname.
3. Select the composer's main (biographical) entry from the list of results.
4. Select the **Works** tab, which lists the composer's complete works.
5. Beside each work in the table is a section listing which volume of the collected edition that particular piece is in. In some cases, there will be more than one. For example, Bach's works are listed as **BG** (Bach-Gesellschaft) and **NBA** (Neue Bach-Ausgabe).

Look up the collected edition in [Library Search](#) to determine whether it is available in ARMUS.

Watch [Oxford Music Online \(Works and Bib\) \(YouTube 1m39s\)](#)



— One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://uq.pressbooks.pub/musicessentials/?p=5#oembed-1>

## A note on collected editions

While the original material in collected editions such as scores, manuscripts and composer's papers are primary sources, any essays, discussions, or analyses of the original material written by the editor are secondary sources.

## Online and Digital Score Collections

If a score you need is not available in hard copy, you may be able to find it in an online collection.

### **Music Online: Classical Scores Library** (UQ students & staff)

Contains the most important classical music scores, manuscripts, and previously unpublished material. There are more than 45,000 musical scores in the collection including full, study, piano, and vocal scores.

### **Music Australia**

Hosted by the National Library of Australia, Music Australia contains Australian scores prior to 1930.

### **Digital Scores and Libretti, Loeb Music Library, Harvard University**

Contains early editions and manuscript copies of music from the eighteenth and early nineteenth centuries.

### **RISM Online Catalogue of Musical Scores (1600-1950)**

Offers around 700,000 sources, mainly in manuscript form, from around 30,000 composers.

**[IMSLP Petrucci Music Library](#)**

An open source collection of music scores. Use with caution as it can be difficult to verify the source of the scores.

16.

## SOUND RECORDINGS

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### Sound Recordings in the Library's Collection

You can find sound recordings through [Library Search](#).

#### Basic Search

Do a keyword search from the Library homepage using:

- country/region
- genre.

**For example:**

canada folk songs

Limit your search results to items in ARMUS.

#### Advanced Search

Use an advanced search to combine:

- name of the composer, group or performer (e.g. Beethoven or Talking Heads)
- instrument (e.g. piano, violoncello, violin)
- genre (e.g. sonatas, suites, concertos)
- unique numbers (e.g. for Opus 101 enter only 101)
- album title (e.g. Remain in Light).

Narrow the **Content type** to **Audio** to retrieve only music recordings.

## ARMUS Library

CDs and LPs are located in the general reference collection and are available for loan, or you can listen to them in the ARMUS library.

ARMUS has a number of listening stations, however, you will need to bring your own headphones.

## Digital Collections

[Naxos Music Library](#) (UQ students & staff)

If a recording is not in the Library's collection you may be able to find it in the Naxos Music Library (UQ students & staff). This database contains a collection of digital music across a range of genres including:

- classical music
- historical and nostalgic recordings
- jazz
- world
- folk
- Chinese music.

The database records also include notes on the work and biographical information on composers and artists.



17.

## VIDEO AND AUDIO

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The Library has a range of video and audio material including:

- video streams
- audio streams
- DVDs
- CDs.

### Library Search

To find video and audio recordings in [Library Search](#):

1. Change the drop down menu on the left under **Video & audio**.
2. Enter your keywords into the main search box.

Alternatively:

1. Enter your keywords into [Library Search](#).
2. Select **Available online** under **Show only** from the filter options.
3. Select **Video** and/or **Audio** under the **Content type**.
4. Click **Apply Filters**.

### Advanced Search

Go to [Advanced Search](#):

1. Change the **Content type** to **Videos**.
2. Enter any keywords into the search boxes.

Keywords could include:

- title of the work
- name of the composer, artist, or group

- platform title (if known).

## Subscription Databases

Access video and audio databases through Library Search. You will need a reliable internet connection and compatible computer or mobile device (iOS and Android playback are supported).

### **[EduTV](#)** (UQ students & staff)

Contains documentaries and educational programs from a range of Australian and overseas sources broadcast on Australian television.

### **[TVNews](#)** (UQ students & staff)

Contains news, current affairs, and documentary series broadcast on Australian television.

### **[Alexander Street Press Video Collections](#)** (UQ students & staff)

Streaming video collections in a range of disciplines.

### **[Kanopy Streaming Video](#)** (UQ students & staff)

Collection of instructional videos, documentaries, interviews, feature films, and more.

### **[Naxos Music Library](#)** (UQ students & staff)

Collection of digital music including classical music, historical and nostalgic recordings, jazz, world, folk, and Chinese music. Includes notes on the works and biographical information on the composers and artists.

18.

## REVIEWS AND NEWSPAPER ARTICLES

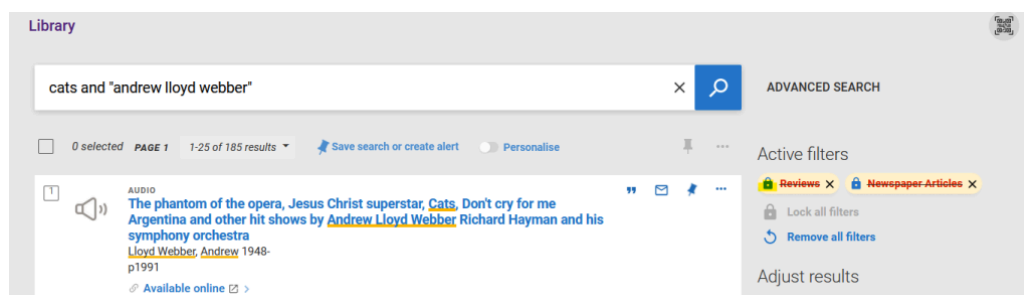
Reviews and newspaper articles on operas, concerts and musical performances can provide you with information on how a work was originally received. They are typically considered primary sources because they will most often provide material for analysis rather than authoritative information.

For example, a review of the premiere of a Brahms symphony will tell you as much if not more about the attitudes of the reviewer (and perhaps, as an extension of that, the reception of the work, audience attitudes of the time, and so on) than it will about the symphony itself. This kind of information is more likely to serve as data for a reception study than to inform an analysis of the work.

### Finding Reviews and Newspaper Articles

To find reviews and newspaper articles through [Library Search](#):

1. Type your keywords into the search bar (this might be title of the performance or work and composer or creator's name).
2. Unlock the **Reviews** and **Newspaper Articles** filters by clicking the lock symbol under **Active filters**.
3. Under **Content type** select **Reviews** and/or **Newspaper Articles**.



*Screenshot of a Library Search for reviews of Andrew Lloyd Webber's Cats. Based on content from the UQ Library search at 31 October 2023. For the latest information go to the [Library's website](#). Copyright held by UQ Library.*

You may also find reviews on freely available online sources.

## A note on reviews and newspaper articles

Remember, reviews and newspaper articles are not peer reviewed sources. You should always carefully evaluate them (for example using the CRAAP test). However, exactly how you will evaluate these sources depends on how you use them:

- When using a review of newspaper article as **primary** source material (that is, as an object of study), you need to be aware of issues such as accuracy and bias. Just because the material might not be accurate or displays bias, this does automatically not mean you would not use it. In fact, these aspects might be important to your critique.
- When using a review or newspaper article as a **secondary** source (that is, for the information and ideas it contains in themselves), you need to apply the same principles of evaluation and make a decision as to whether the information is sufficiently accurate, free from bias, and so on to be used in your writing.

Read [Chapter 6: Evaluating Sources](#)

19.

## REVIEW QUIZ - PRIMARY SOURCES

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Test your knowledge of primary sources



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://uq.pressbooks.pub/musicessentials/?p=214#h5p-3>

## PART IV

# REFERENCING AND FORMATTING YOUR ASSIGNMENT

20.

# INTRODUCTION TO REFERENCING AND FORMATTING YOUR ASSIGNMENT

---

Referencing and correctly formatting your essay, exegesis, review or any written project is a key part of preparing a successful assignment. In the following chapters you will learn about:

- academic misconduct
- Chicago referencing style (17th edition)
- using Chicago notes and bibliography and author-date systems
- creating a reference list or bibliography
- formatting your assignment.

## 21.

# ACADEMIC MISCONDUCT

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Academic misconduct occurs when a student **cheats, plagiarises** or **colludes** in the course of their studies. The University takes seriously any allegations of academic misconduct.

UQ students are expected to complete [Academic Integrity Modules](#) (AIM) (UQ students & staff). The modules will help you learn what academic integrity is, why it is so important, and how you can apply it in your learning. Completing these modules will help you develop your ethical decision-making skills and give you confidence to act with integrity in your studies.

## Plagiarism

The University of Queensland takes plagiarism very seriously and it is a disciplinary offence. Plagiarism is defined by the University as:

“the act of misrepresenting as one’s own original work the ideas, interpretations, words or creative works of another either intentionally or unintentionally”.<sup>1</sup>

Plagiarism can be unintentional. It often occurs when you do not properly acknowledge the ideas or words of others that you used. You can avoid plagiarism by:

## Accurate Note-taking

As you are taking notes, ensure that you include the source citation. This will allow you to reference the idea correctly at a later date when you are writing your assignment. In your notes include all the bibliographical information needed for a proper reference, and also make note of the page number(s) that are relevant to your quotation, paraphrase or information:

---

1. University of Queensland Policy and Procedures Library <https://ppl.app.uq.edu.au/content/3.60.01-student-code-conduct>



Van den Toorn, Pieter C. and John McGuiness. Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom. Cambridge: Cambr. Univ. Press, 2012.

p. 42 !NB Interaction of diatonic and octatonic sets  
 "2-1" (Wt, St) ordering favoured  
 i.e. W-S-W-S = lower minor (dorian, aolian, fetrochord. etc)

Example of a hand-written note showing the full bibliographic reference (underlined title is equivalent to italics) and an idea from it linked to a specific page. "Reference hand written note" by Simon Perry, University of Queensland is licensed under [CC BY-NC 4.0](#).

## Direct Quotations

If you wish to use the exact form of an author's words, use double quotation marks to indicate it is a direct quote and make sure you reference the source citation.

## Paraphrasing and Summarising

You can paraphrase someone else's text by rewriting it in your own words, or just summarise their key points. Usually, it is more useful to summarise rather than simply rewrite a passage. For all cases, you must correctly attribute and reference the original source citation. Also, consider which is more likely to be useful in a critical essay, especially when you need to be concise.

In the examples below we have shown:

- a quotation of an author's exact words
- a paraphrase of the original passage
- a summary of the original passage.

### Quotation of original text

"The question of Beethoven's position as a 'classical' or 'Romantic' composer is generally ill

defined, additionally complicated by the fact that Haydn and Mozart in the early nineteenth century were called ‘Romantic’ composers as often as anything else. It is not a question that would have had any meaning during Beethoven’s own lifetime, and it is difficult to give it a precise significance today” (Rosen 1997, 381).

### Paraphrase of the text quoted above

The issue of Beethoven’s image as a classical or Romantic composer is not well defined, the matter being further confused by the fact that some early nineteenth-century figures tended to regard Mozart and Haydn as Romantics. Such categorisation, however, would have made little sense to Beethoven and others of his own time, and even holds dubious significance today (Rosen 1997, 381).

### Summary of the text quoted above

Rosen problematises attempts to determine Beethoven’s work as classical or Romantic, pointing out the lack of meaning such a distinction held in Beethoven’s time and, to an extent, ours as well (1997, 381)

In the final example, because the original author’s name is stated clearly in the text, it does not need to be repeated in the citation. It is often good practice to identify the originators of ideas you include in this way.

## Collusion

Collusion is defined by the University as:

“where a piece of work prepared by working closely with one or more individuals or in a group is represented as if it were the student’s own work”.<sup>2</sup>

Working together with others on individual assessment pieces can be a form of collusion. If you are in any doubt about working with others on your assignment, check with your lecturer first.

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2. *University of Queensland Policy and Procedures Library* <https://ppl.app.uq.edu.au/content/3.60.01-student-code-conduct>

## 22.

# CHICAGO REFERENCING 17TH EDITION

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Referencing acknowledges the sources of ideas and information used in written work. Correct referencing is an important skill as it:

- prevents allegations of plagiarism
- demonstrates relevant research, wide reading, and provides evidence for academic arguments
- enables readers to locate and verify information sources
- forms part of an ethical practice by acknowledging the work of others.

Watch [Introduction to Referencing \(YouTube 3m43s\)](#)



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://uq.pressbooks.pub/musicessentials/?p=298#oembed-1>

The referencing style used in music research<sup>1</sup> is the [\*Chicago Manual of Style 17th edition\*](#) ('Chicago'). Chicago style uses either:

- [notes and bibliography system](#)
- [author-date system](#)

The notes and bibliography system uses footnotes to provide citations, with a slightly altered version of the footnote reference. This system is sometimes considered to be more elegant than the author-date system but it is trickier to use, mostly because it may require **two** different kinds of citation for each work cited in your assignment:

---

1. This refers to music research in the **humanities** domain, which includes musicology and music history, music theory and analysis, performance practice, artistic practice research, composition, and so on. Music research that fits more into the **social sciences** domain (e.g. music education, music psychology) typically requires APA style.

- an **initial** version for the first time the work is cited
- a shortened, **subsequent** citation for any additional references to that same work.

The author-date system uses a parenthetical in-text citation comprising:

- the name of the author
- date of publication
- page numbers.

The citation refers to a citation in a list of references at the end of your assignment in which the author's name and date are the first items in the reference. This system is easier to use and will only require minimal adaptation for students who might be familiar with a system such as APA.

Depending on the nature of the assignment and your teacher's requirements, it may be up to you which system to use. As a general rule, author-date is probably best for short-form projects such as essays while notes and bibliography may be more suited to larger work, such as theses.

Read UQ Library's Chicago 17th Referencing Guides for general guidance on the [notes and bibliography](#) and [author-date](#) systems.

Read [School of Music's Academic Writing Guide \(Style Sheet\)](#) for information on referencing music sources.

23.

# CHICAGO NOTES AND BIBLIOGRAPHY

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## Notes

When using the notes and bibliography style, a superscript note reference number is provided at the end of the referenced content. This directs the reader to a numbered footnote (at the bottom of the page) or an endnote (at the end of the document).<sup>1</sup> Consider the following paragraph, where the superscript numbers refer to like-numbered footnotes which will appear at the bottom of the page.

Beard and Gloag state that criticism does not always form part of musicology as it is generally done in the context of professional journalism.<sup>1</sup> In more recent writing, we are often reminded of the ever-changing stance of musicology with respect to its subject matter and the emergence of a “post-critical” attitude in connection to canonical works.<sup>2</sup> In the context of indeterminate delineations such as these, it is worth reflecting on Guido Adler’s original prescription for the discipline, made in 1898: “The highest goal to which I aspire in the study of art is to work on behalf of art through the knowledge of art.”<sup>3</sup>

When the source is first cited, a full-form reference is provided. In full-form references:

- the first item is the number which ties to the reference number in the text
- author names are written in the order in which they usually appear
- publication information for books is given in parentheses
- elements are separated by commas.

Referring to the paragraph above, the box below shows is how the full-form references will appear in the footnotes.

---

1. Unless specifically instructed to do so by your lecturer or tutor, do not use endnotes.

1. David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (New York: Routledge, 2016) 62. <https://www.taylorfrancis.com/books/mono/10.4324/9781315647463/musicology-key-concepts-david-beard-kenneth-gloag>.
2. Truman See, "On Inaudible Violence and the Postcritical Musicology: Rehearing Schubert's 'Heidenröslein,'" *The Journal of Musicology* 40, no. 2 (2023): 181. <https://doi.org/10.1525/jm.2023.40.2.180>.
3. Qtd. in Kevin C. Karnes, "History, Historicism, Historiography," in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*, ed. Paul Watt, Sarah Collins and Michael Ellis (Oxford: Oxford Academic, 2020) <https://doi.org/10.1093/oxfordhb/9780190616922.013.1>.

A short-form note is used for all *subsequent* citations of the same source. This typically uses just the surname of the author(s), a shortened title sufficient to identify the original (unless it is already a short title) and the page number(s) relevant to the reference.

Below are examples of short-form notes using the same references from above.

4. See, "On Inaudible Violence," 187–88.
5. Beard and Gloag, *Musicology*, 240.
6. Karnes, "History, Historicism, Historiography" 16–17.

## Bibliographies

The format for citations in your bibliography are slightly different from your footnotes or endnotes. In bibliographies:

- all references have a **hanging indent**
- the first author's name is **inverted** (the surname comes first, followed by the first name and other names)
- specific page references **are not** included
- full page range of articles and book chapters **is** included
- key elements of author, title and publication information are separated by full stops.

The box below shows a bibliography relating to the examples above.

#### Bibliography

Beard, David, and Kenneth Gloag. *Musicology: The Key Concepts*. New York: Routledge, 2016. <https://www.taylorfrancis.com/books/mono/10.4324/9781315647463/musicology-key-concepts-david-beard-kenneth-gloag>.

Karnes, Kevin C. "History, Historicism, Historiography," in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*, edited by Paul Watt, Sarah Collins and Michael Ellis, 15–32. Oxford: Oxford Academic, 2020. <https://doi.org/10.1093/oxfordhb/9780190616922.013.1>

See, Truman. "On Inaudible Violence and the Postcritical Musicology: Rehearing Schubert's 'Heidenröslein.'" *The Journal of Musicology* 40, no. 2 (2023): 180–212. <https://doi.org/10.1525/jm.2023.40.2.180>.



24.

## CHICAGO AUTHOR-DATE

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In the author-date system an in-text citation is included in parentheses after the cited material. The citation provides:

- author's surname
- year of publication
- page number.

The same paragraph from the previous chapter is given in the box below using in-text citations instead of note references. Note that where authors are clearly identified in the text, names are not needed in the citation.

Beard and Gloag state that criticism does not always form part of musicology as it is generally done in the context of professional journalism (2016, 62). In more recent writing, we are often reminded of the ever-changing stance of musicology with respect to its subject matter and the emergence of a “post-critical” attitude in connection to canonical works (See 2023, 181). In the context of indeterminate delineations such as these, it is worth reflecting on Guido Adler’s original prescription for the discipline, made in 1898: “The highest goal to which I aspire in the study of art is to work on behalf of art through the knowledge of art” (qtd. in Karnes 2020, 15)

The full details of each citation are then included in the **reference list** at the end of the document. This list is usually called “References” or “Works Cited.”

### References

Beard, David and Kenneth Gloag. 2016. *Musicology: The Key Concepts* (New York:

Routledge). <https://www.taylorfrancis.com/books/mono/10.4324/9781315647463/musicology-key-concepts-david-beard-kenneth-gloag>.

Karnes, Kevin C. 2020. "History, Historicism, Historiography," in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*, edited by Paul Watt, Sarah Collins and Michael Ellis, 15–32. Oxford: Oxford Academic. <https://doi.org/10.1093/oxfordhb/9780190616922.013.1>.

See, Truman. 2023. "On Inaudible Violence and the Postcritical Musicology: Rehearing Schubert's 'Heidenröslein,'" *The Journal of Musicology* 40, no. 2: 180–212. <https://doi.org/10.1525/jm.2023.40.2.180>.

**The main difference between the formatting of entries in a bibliography vs a reference list lies in the placement of the year of publication:**

- bibliography entries place the date later in the entry, usually after the publisher's name
- reference list entries place the date immediately after the author(s) names(s).

25.

# REFERENCE LIST OR BIBLIOGRAPHY

---

The reference list or bibliography provides a list of all the sources cited in your assignment.

To reference correctly, you will need to identify:

- creator(s) of the work (e.g. author, composer, performer)
- identification of the work (e.g. title, description)
- publication details (e.g. place of publication, publisher, date of publication, web location)

You may also need to include:

- edition (where there is more than one)
- other contributors (e.g. editors, translators, compilers)
- URLs (for online materials)
- information relating to original publication.

## Formatting your Bibliography

When formatting your bibliography:

- organise the sources alphabetically via author surname, or by the first main word of the title (for sources with no author)
- use double [line spacing](#)
- use a [hanging indent](#)
- do not include line spaces between entries.

## Sample Bibliography and Reference List

The examples below use the same references from the previous two chapters and set them out using a common word processor according to the principles outlined above.

## Bibliography (Notes and Bibliography System)

Beard, David and Kenneth Gloag. *Musicology: The Key Concepts* (New York: Routledge, 2016).

<https://www.taylorfrancis.com/books/mono/10.4324/9781315647463/musicology-key-concepts-david-beard-kenneth-gloag>.

Karnes, Kevin C. "History, Historicism, Historiography," in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*, edited by Paul Watt, Sarah Collins and Michael Ellis, 15–32. Oxford: Oxford Academic, 2020.

<https://doi.org/10.1093/oxfordhb/9780190616922.013.1>.

See, Truman. "On Inaudible Violence and the Postcritical Musicology: Rehearing Schubert's 'Heidenröslein,'" *The Journal of Musicology* 40, no. 2 (2023): 180–212.

<https://doi.org/10.1525/jm.2023.40.2.180>.

## Reference List (Author-date System)

Beard, David and Kenneth Gloag. 2016. *Musicology: The Key Concepts* (New York: Routledge).

<https://www.taylorfrancis.com/books/mono/10.4324/9781315647463/musicology-key-concepts-david-beard-kenneth-gloag>.

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<https://doi.org/10.1093/oxfordhb/9780190616922.013.1>.

See, Truman. 2023. "On Inaudible Violence and the Postcritical Musicology: Rehearing Schubert's 'Heidenröslein,'" *The Journal of Musicology* 40, no. 2: 180–212.

<https://doi.org/10.1525/jm.2023.40.2.180>.

## Divisions within your Reference List or Bibliography

If you consulted a large number of resources for your assignment you may wish divide your reference list into categories.

If you consulted more sources than you referred to in your work, indicate which works were cited and which were not with under the headings:

- Works Cited
- Works Consulted.

Alternatively, you may divide your sources by:

- Primary Sources

- Secondary Sources.

Your lecturer or tutor will be able to guide you in deciding if this is necessary.

26.

# FORMATTING YOUR ASSIGNMENT

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While the content of your assignment is important, spend time formatting your assignment clearly so it's easy for your lecturer or tutor to mark.

**Use:**

- standard Word processing software (e.g. [Microsoft Word](#), [LibreOffice](#))
- 12-point font
- standard typeface (e.g. Times New Roman or Arial)
- double [line spacing](#)
- 3cm [margin](#) on all edges of the page
- an indent (tab space) **or** line space at the beginning of each paragraph (not both)
- [page numbers](#)
- a [header](#) on each page that identifies your, and other details such as student number, course code, assignment, question, etc.
- any other specifications stated in your task sheet.

**Avoid using:**

- borders
- word art
- larger typefaces for titles
- unusual fonts.

## Remember

Your assignment is not a desktop publishing exercise! It is primarily for you to be assessed on the quality of your ideas and your ability to communicate them in as clear, concise and consistent a way as possible.

The following is a sample essay with annotations showing good practice in formatting, referencing and overall approach to clarity and consistency. There may be more detail than you want to take in at first glance, but looking through this will answer most questions about what to do in setting your written work out clearly and consistently. There is also a link to download a PDF copy, below.



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://uq.pressbooks.pub/musicessentials/?p=311#h5p-21>

Download the [sample annotated essay \(PDF, 1MB\)](#)

The [School of Music Academic Writing Guide \(Style Sheet\) Section 2 Presentation of Written Work \(PDF, 1.6MB\)](#) also provides useful information on formatting and setting out your work.



27.

## REVIEW QUIZ - REFERENCING AND FORMATTING YOUR ASSIGNMENT

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Test your knowledge of Chicago 17th referencing and formatting



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://uq.pressbooks.pub/musicessentials/?p=410#h5p-6>

# BIBLIOGRAPHY

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- Herbert, Trevor. 2009. *Music in Words: A Guide to Researching and Writing about Music*. Oxford: Oxford University Press. [https://search.library.uq.edu.au/permalink/f/12kerkf/61UQ\\_ALMA21103351840003131](https://search.library.uq.edu.au/permalink/f/12kerkf/61UQ_ALMA21103351840003131)

# VERSIONING HISTORY

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This page provides a record of changes made to this guide after publication. Each set of edits is acknowledged with a 0.1 increase in the version number. The downloadable export files available for this guide reflect the most recent version.

Version	Date	Details
1.0	X 2024	This guide is first published on the UQ Pressbooks Platform
1.1		
1.2		