

Chicago Style Referencing Guide. Sydney Conservatorium of Music.

You must cite (with a footnote) every single piece of information, opinion and quotation in your assignment except your own interpretations and reasoning, and if something is widely known in your field, it doesn't need a citation e.g. Mozart wrote in the Classical period.

The footnote is placed at the end of the information it refers to.

When you quote any text from a source, you need both "quotation marks" and a footnote.

Almost every footnote will contain a page number showing the exact page(s) your information came from.

You must cite the source in which you read something.

Illustrations and musical examples can be acknowledged in a footnote, or in brackets as part of a caption.

The easiest way to use citations is to use "insert footnote" on your word processor. It will get the numbering, superscript and location on the page right. (Word: CTRL-ALT-F on PC or OPTION-COMMAND-F on Mac)

EVERY ASSIGNMENT NEEDS A BIBLIOGRAPHY. ALWAYS.

The entries in a bibliography are listed alphabetically (A-Z) by the authors' family names, or by title if there's no author.

Example using footnotes

Postgraduate study at Oxford widened Sculthorpe's knowledge of music, especially contemporary music. On 9 December 1958 he wrote to his parents: "[i]n a few months I've assimilated a whole world of music."¹ Fairly soon after arriving, he attended a lecture on electronic music. It may have been through the speaker, Australian Marc Wilkinson, that Sculthorpe got to know Varèse's works, as Wilkinson had been one of Varèse's students.² Sculthorpe discussed Varèse's music in the surviving draft of part of his thesis.³ Later, he told Michael Hannan he also got to know Messiaen's music and saw copies of the avant-garde periodical *Die Reihe* at this time.⁴ Sculthorpe also attended the lectures and events of the Oxford University Contemporary Music Club (OUCMC), whose members were mostly interested in the contemporary European avant-garde, to the extent that when Copland visited, some avoided him.⁵

A **QUOTATION** needs inverted commas and a footnote at its **END**

This **INFORMATION** is in the thesis writer's own words. It needs a **FOOTNOTE** to identify its source

This sentence has no footnote because it is the writer's own interpretation

One anecdote seems to indicate that Sculthorpe presented himself as a composer of deliberately 'Australian' music from fairly early in his time at Oxford. The first time he met Edmund Rubbra, Rubbra welcomed him "Ah! ... Australia's Bartók!" delivered in an amusing way."⁶ Clearly, Bartók's success in developing what was widely recognized as distinctively Hungarian avant-garde music made him a potential model for the musical aspirations of other nationalist composers, and in this case, Bartók's project provided a gently teasing point of comparison with Sculthorpe's ambitions. It was only a few years earlier, for instance, that Xenakis had spoken of his desire to become a "Greek Bartók."⁷

Because Skinner's book has been cited before in this writing (fn2), a **SHORTENED FORM** of citation is used, but now with the new page numbers specific to where this information came from

¹ Peter Sculthorpe to Edna and Jos Sculthorpe, 9 December 1958, Papers of Peter Sculthorpe, National Library of Australia.

² Graeme Skinner, *Peter Sculthorpe: The Making of an Australian Composer* (Sydney: University of New South Wales Press, 2007), 213.

³ Skinner, *Peter Sculthorpe*, 233.

⁴ Michael Hannan, *Peter Sculthorpe: His Music and Ideas 1929-1979* (St Lucia: University of Queensland Press, 1982), 11.

⁵ Skinner, *Peter Sculthorpe*, 212-15.

⁶ Peter Sculthorpe to Edna and Jos Sculthorpe, 15 November 1958, Papers of Peter Sculthorpe, National Library of Australia.

⁷ James Harley, *Xenakis: His Life in Music* (New York: Routledge, 2004), 6.

And:

Even though the interpretation quoted in this sentence comes from exactly the same place as the next sentences, this needs its own citation because it's a **QUOTATION**

Lawrence's relationship with America and Mexico involves him seeking, and finding, a source of spiritual renewal for what he feels has been lost in Europe and in modern, western cultures.⁸ He casts Native Americans in a primitivist light in order to achieve this, and imbues the very landscape with a 'primitive' energy, whilst also presenting the 'peasants' as part of nature, for example, "a powerful heart... secretly beating, the heart of the earth."⁹ However, as in so many cultural encounters in which one figure is casting the other in an exoticist frame Lawrence presents this ambivalently, and in *The Plumed Serpent* the European character exploring Lawrence's interests and encounters in Mexico, Kate, is fearful and experiences the sun as dark and sinister. Mexicans are both 'children' and 'demons,' and like so many westerners, what Lawrence wants from them is for them to be ancient, not modern, a vehicle for his hoped-for connection to 'timeless' spirituality. He sees sun, landscape and people as part of the spiritual renewal he seeks, but a renewal that is frightening and alien.¹⁰ In an essay he wrote during his time in New Mexico, he outlined some of his feelings:

There are 3 **SUCCESSIVE SENTENCES** with interpretations from the same source. Since they are in succession, we only need a single footnote at the **END**

This is a **LONG QUOTATION** so it's indented and single spaced (these things show us it's a quotation so there's no need for inverted commas). But like all quotations, it needs its own separate footnote

I don't want to live again the tribal mysteries my blood has lived long since. I don't want to know as I have known, in the tribal exclusiveness. But every drop of me trembles still to the old sound, every thread in my body trembles to the frenzy of the old mystery... But I stand on the far edge of their firelight, and am neither denied nor accepted. My way is my own, old red father; I can't cluster at the drum anymore."¹¹

This quotation by D.H. Lawrence was found in a book by Hough so it's a **SECONDARY CITATION**. You need to cite **BOTH SOURCES** in the footnote. Remember, if you don't cite where **YOU** find something, you risk plagiarism

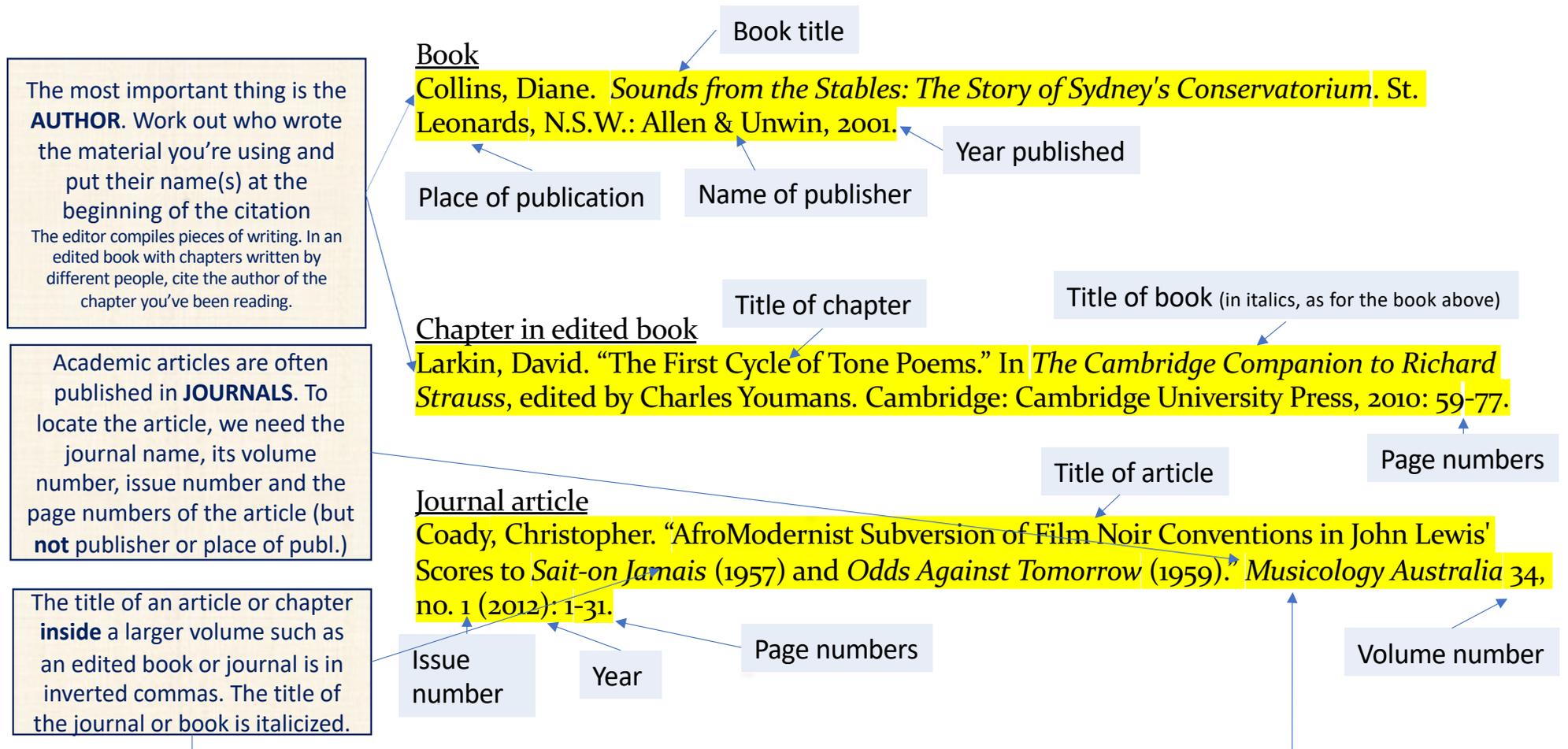
⁸ Graham Hough, *The Dark Sun: A Study of D. H. Lawrence* (London: Duckworth, 1956), 118–19.

⁹ Jad Smith, "Völkisch Organicism and the Use of Primitivism in Lawrence's *The Plumed Serpent*," *Agora* (December, 2003), accessed 7 March, 2013, <http://castle.eiu.edu/agora/Dec03/JSmithall.htm>.

¹⁰ Much of this discussion is based on sections of Smith, *Völkisch Organicism*.

¹¹ D.H. Lawrence, *Phoenix: The Posthumous papers of D.H. Lawrence* (New York: Viking, 1936), 99, **quoted in** Graham Hough, *The Dark Sun: A Study of D. H. Lawrence* (London: Duckworth, 1956), 118–19.

Anatomy of references



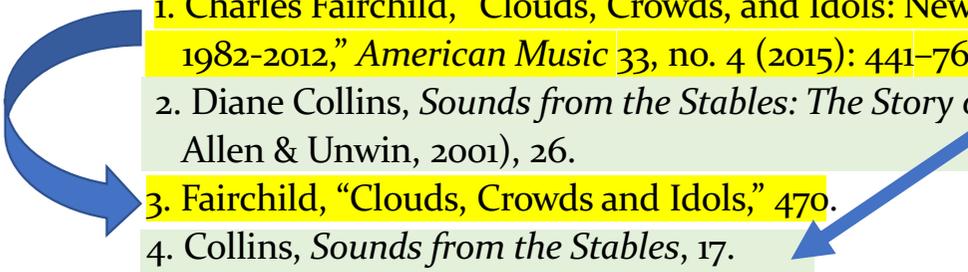
Shortened references in footnotes

These are used for the second and further footnotes of a particular source, after you've already given the full citation once.

Shortened footnotes contain the author's family name, a shortened form of the title, and page number(s).

E.g., footnote 1 below becomes as follows when it's shortened: Collins, *Sounds from the Stables*, 17.

Your footnotes should look like this:

1. Charles Fairchild, "Clouds, Crowds, and Idols: New Dynamics and Old Agendas in the Music Industry, 1982-2012," *American Music* 33, no. 4 (2015): 441-76, <https://doi.org/10.5406/americanmusic.33.4.0441>.
 2. Diane Collins, *Sounds from the Stables: The Story of Sydney's Conservatorium* (St. Leonards, N.S.W.: Allen & Unwin, 2001), 26.
 3. Fairchild, "Clouds, Crowds and Idols," 470.
 4. Collins, *Sounds from the Stables*, 17.
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Source types not covered in this guide

For source types not covered here (e.g. manuscripts), as well as more detailed discussion, see

http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

and the *Chicago Manual of Style* ebook (especially from 14.61)

<http://www.chicagomanualofstyle.org.ezproxy1.library.usyd.edu.au/book/ed17/part3/ch14/toc.html>

Conflicts with Chicago 17A and 17B

N.B. This guide departs in a few ways from Chicago-style 17 citation formats. If you spot conflicts, you may follow what's recommended in either this guide or the Chicago manual of style 17th edition, as long as you do so consistently within your paper or thesis. It is not correct to change citation formats within a paper. Postgraduates may also seek clarification from their supervisors.

Referring to songs, albums, or symphonies

Italicize the names of long works such as albums, symphonies, or song cycles, and

Include the year of composition or release the first time you mention them in a piece of writing:

Toby Martin's *I Felt the Valley Lifting* (2021)

Hector Berlioz's *Symphonie Fantastique* (1830)

EXCEPT titles that are genre names, which you just capitalize e.g.

And for work titles with nicknames, use inverted commas:

Liza Lim's Piano Concerto (2021)

Franz Schubert's Symphony No.8 "Unfinished" (1822)

Shorter works such as songs or individual movements usually have inverted commas (again, unless they're generic):

Jadey O'Regan's "He Always Beats Me at Scrabble" (2006)

Allegro moderato from Clara Schumann's Piano Trio in G minor, op.17 (1846)

Citation formats – use these as models

BOOKS	
SINGLE AUTHOR – cite the whole book, not individual chapters	
Footnote	1. Diane Collins, <i>Sounds from the Stables: The Story of Sydney’s Conservatorium</i> (St. Leonards, N.S.W.: Allen & Unwin, 2001), 10–12.
Bibliography	Collins, Diane. <i>Sounds from the Stables: the Story of Sydney’s Conservatorium</i> . St. Leonards, N.S.W.: Allen & Unwin, 2001.
LATER EDITION	
Footnote	2. Kate L. Turabian, <i>A Manual for Writers of Term Papers, Theses, and Dissertations</i> , 9th ed, rev. Wayne C. Booth et al. (Chicago: Chicago University Press, 2018), 118.
Bibliography	Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i> , 9th ed. Revised by Wayne C. Booth et al. Chicago: University of Chicago Press, 2018.
WITH TRANSLATOR	
Footnote	3. Carl Dahlhaus, <i>Foundations of Music History</i> , trans. J.B. Robinson (Cambridge: Cambridge University Press, 1983), 24.
Bibliography	Dahlhaus, Carl. <i>Foundations of Music History</i> . Translated by J.B. Robinson. Cambridge: Cambridge University Press, 1983.
MULTIPLE AUTHORS – for more than 3 authors, list the first author followed by “et al.” e.g. Allan Marrett, et al., “title”	
Footnote	4. Brian Dietrich, Jane Freeman Moulin, and Michael Webb, <i>Music in Pacific Island Cultures: Experiencing music, expressing culture</i> (New York and Oxford: Oxford University Press, 2011), 37.
Bibliography	Dietrich, Brian, Jane Freeman Moulin, and Michael Webb. <i>Music in Pacific Island Cultures: Experiencing music, expressing culture</i> . New York and Oxford: Oxford University Press, 2011.
BOOK WITH NO AUTHOR LISTED, ISSUED BY A COMPANY OR ASSOCIATION	
Footnote	5. University of Chicago Press, <i>The Chicago Manual of Style</i> , 17th ed. (Chicago: Chicago University Press, 2017), 656.
Bibliography	University of Chicago Press. <i>The Chicago Manual of Style</i> , 17th ed. Chicago: Chicago University Press, 2017.

BOOKS (cont'd)	
CHAPTER IN EDITED BOOK – referencing is based on working out who the author of the material is and referencing the entire thing they've written: here, a chapter	
Footnote	6. David Larkin, "The First Cycle of Tone Poems," in <i>The Cambridge Companion to Richard Strauss</i> , ed. Charles Youmans (Cambridge: Cambridge University Press, 2010), 64.
Bibliography	Larkin, David. "The First Cycle of Tone Poems." In <i>The Cambridge Companion to Richard Strauss</i> , edited by Charles Youmans, 59-77. Cambridge: Cambridge University Press, 2010.
EDITED BOOK – it's unusual to find the whole book referred to like this in footnotes, but if you use multiple chapters from it, it's good to cite it as a whole in the bibliography (in addition to each chapter you use)	
Footnote	7. James Wierzbicki, ed., <i>Music, Sound and Filmmakers: Sonic Style in Cinema</i> (London and New York: Routledge, 2012).
Bibliography	Wierzbicki, James, ed. <i>Music, Sound and Filmmakers: Sonic Style in Cinema</i> . London and New York: Routledge, 2012.
THESES / DISSERTATIONS – whether online or offline	
Footnote	8. Alan Maddox, "On the Knowledge Necessary for One who Wishes to Recite Well in the Theatre': The Rhetorical Tradition of Delivery and the Performance Practice of <i>recitativo semplice</i> in Eighteenth-century <i>dramma per musica</i> " (Ph.D. diss., University of Sydney, 2006), 7.
Bibliography	Maddox, Alan. "On the Knowledge Necessary for One who Wishes to Recite Well in the Theatre': The Rhetorical Tradition of Delivery and the Performance Practice of <i>recitativo semplice</i> in Eighteenth-century <i>dramma per musica</i> ." Ph.D. diss., University of Sydney, 2006.
JOURNAL ARTICLES	
Footnote	9. Christopher Coady, "AfroModernist Subversion of Film Noir Conventions in John Lewis' Scores to <i>Sait-on Jamais</i> (1957) and <i>Odds Against Tomorrow</i> (1959)," <i>Musicology Australia</i> 34, no. 1 (2012), 26.
Bibliography	Coady, Christopher. "AfroModernist Subversion of Film Noir Conventions in John Lewis' Scores to <i>Sait-on Jamais</i> (1957) and <i>Odds Against Tomorrow</i> (1959)." <i>Musicology Australia</i> 34, no. 1 (2012): 1-31.
JOURNAL ARTICLE WITH DOI – most recent editions of journals are available online through University subscription, and if you wish to be <i>absolutely</i> correct you can indicate this by including the "doi" – the digital object identifier. This forms part of a url that begins https://doi.org/ This url is permanent and stable for the article whether or not the hosting page changes.	
Footnote	10. Charles Fairchild, "Clouds, Crowds, and Idols: New Dynamics and Old Agendas in the Music Industry, 1982-2012," <i>American Music</i> 33, no. 4 (2015): 441-76, https://doi.org/10.5406/americanmusic.33.4.0441 .
Bibliography	Fairchild, Charles. "Clouds, Crowds, and Idols: New Dynamics and Old Agendas in the Music Industry, 1982-2012." <i>American Music</i> 33, no. 4 (2015): 441-76. https://doi.org/10.5406/americanmusic.33.4.0441 .

ONLINE SOURCES

- Where no author is given, start with the title, or start with the organization responsible for the site e.g. no.12 below starts with the title.
- If there is no date of publication or date of revision shown on the page, include the date you accessed it e.g. no.12 below.

DICTIONARY / ENCYCLOPEDIA ARTICLE / OXFORD MUSIC ONLINE (Grove) – for Grove use the doi

Footnote	11. Rachel Campbell, “Hindson, Matthew,” <i>Grove Music Online</i> , 26 October 2011, https://doi.org/10.1093/gmo/9781561592630.article.2213847 .
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Bibliography	Campbell, Rachel. “Hindson, Matthew.” <i>Grove Music Online</i> , 26 October 2011. https://doi.org/10.1093/gmo/9781561592630.article.2213847 .
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WEBSITE

Footnote	12. <i>Cantus Manuscript Database: Inventories of Chant Sources</i> , accessed 24 February 2018, http://cantus.uwaterloo.ca/home/ .
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Bibliography	<i>Cantus Manuscript Database: Inventories of Chant Sources</i> . Accessed 24 February 2018. http://cantus.uwaterloo.ca/home/ .
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ONLINE NEWSPAPER

Footnote	13. Alexandra Topping, “Music Tourism Adds Plenty of Notes to British Economy,” <i>The Guardian</i> , 17 May 2011, http://www.guardian.co.uk/music/2011/may/16/uk-music-tourism-billion-economy .
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Bibliography	Topping, Alexandra. “Music Tourism Adds Plenty of Notes to British Economy.” <i>The Guardian</i> , 17 May 2011. http://www.guardian.co.uk/music/2011/may/16/uk-music-tourism-billion-economy .
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INTERVIEW – put down the subject (person being interviewed) as the author

Footnote	14. Daniel Rojas, “I Don’t Believe in Writing in a Vacuum,” interview by Angus McPherson, <i>Limelight</i> , 28 February 2018, https://www.limelightmagazine.com.au/features/i-dont-believe-in-writing-in-a-vacuum-says-daniel-rojas/ .
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Bibliography	Rojas, Daniel., “I Don’t Believe in Writing in a Vacuum.” Interview by Angus McPherson. <i>Limelight</i> , 28 February 2018. https://www.limelightmagazine.com.au/features/i-dont-believe-in-writing-in-a-vacuum-says-daniel-rojas/ .
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MUSIC on website

Footnote	15. Damien Ricketson, “The Secret Noise: EP Sample,” <i>Soundcloud</i> , accessed 17 February 2015, https://soundcloud.com/damien-ricketson .
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Bibliography	Ricketson, Damien. “The Secret Noise: EP Sample.” <i>Soundcloud</i> . Accessed 17 February 2015. https://soundcloud.com/damien-ricketson .
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ONLINE SOURCES (cont'd)

MUSIC – streamed – the author might be a performer if your focus is the performance, or the composer if it's the work.
Include the url for music at the end of the citation if possible: in an app you often 'Share' the track then click 'Copy link'

Footnote	16. Stephanie McCallum, "Je te veux," by Eric Satie, Spotify, track 17 on <i>Perfume</i> , ABC Classics, 2001, https://open.spotify.com/track/2MQnAUcccqDkLxOgztLatd?si=43b4395e8c1b4770 .
Bibliography	McCallum, Stephanie. "Je te veux," by Eric Satie. Spotify. Track 17 on <i>Perfume</i> , ABC Classics, 2001. https://open.spotify.com/track/2MQnAUcccqDkLxOgztLatd?si=43b4395e8c1b4770

REVIEW

Footnote	17. David Larkin, "What's Up (with) Kosky's Nose?" review of <i>The Nose</i> by Dmitri Shostakovich, Sydney Opera House, <i>Bachtrack</i> , 23 February 2018, https://bachtrack.com/review-shostakovich-nose-sydney-opera-house-kosky-molino-tomlinson-winkler-february-2018 .
Bibliography	David Larkin, "What's Up (with) Kosky's Nose?" Review of <i>The Nose</i> by Dmitri Shostakovich, Sydney Opera House. <i>Bachtrack</i> , 23 February 2018, https://bachtrack.com/review-shostakovich-nose-sydney-opera-house-kosky-molino-tomlinson-winkler-february-2018 .

MOVIES / FILM – get information from the opening or closing credits, or information posted on the site. If it's a film cite the director as author, a music video then the artist or band (and perhaps the director).

Footnote	18. David Grubin, <i>Degenerate Art</i> (Los Angeles: Los Angeles County Museum of Art and David Grubin Productions, 1993), http://www.youtube.com/watch?v=1QE4LdimkoM .
Bibliography	Grubin, David. <i>Degenerate Art</i> . Los Angeles: Los Angeles County Museum of Art and David Grubin Productions, 1993. http://www.youtube.com/watch?v=1QE4LdimkoM .

PODCAST

Footnote	19. Håkon Stene and Matthew Shlomowitz, "Liza Lim: The Oresteia," 16 June 2022, <i>Soundmaking</i> , Ep.78. Podcast, MP3 audio, https://shows.acast.com/6096360f7374c25cd2af2fa3/episodes/soundmaking-ep-78-liza-lim-the-oresteia .
Bibliography	Stene, Håkon and Matthew Shlomowitz. "Liza Lim: The Oresteia." 16 June 2022, <i>Soundmaking</i> , Ep.78. Podcast, MP3 audio. https://shows.acast.com/6096360f7374c25cd2af2fa3/episodes/soundmaking-ep-78-liza-lim-the-oresteia .

MUSIC and FILM in hard copy

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SCORES – treat like a book

Footnote 20. Ludwig van Beethoven, *Klaviersonaten* vol. 2, ed. B.A. Wallner (Munich: G. Henle, 1953), 227.

Bibliography Beethoven, Ludwig van. *Klaviersonaten* Vol. 2, ed. B.A. Wallner. Munich: Henle, 1953.

RECORDINGS – CD & LP

The author might be a performer if your focus is the performance, or the composer if it's the work. Here, the focus is on the director of The Harp Consort ensemble

Footnote 21. Andrew Lawrence-King, dir., *Carolan's Harp*, The Harp Consort (BMG 05472 77375 2, 1996).

Bibliography Lawrence-King, Andrew, dir. *Carolan's Harp*. The Harp Consort. BMG 05472 77375 2, 1996.

LINER NOTES – CD and LP

Footnote 22. Andrew Lawrence-King, liner notes to *Carolan's Harp*, The Harp Consort, dir. Andrew Lawrence-King (BMG 05472 77375 2, 1996), 7.

Bibliography Lawrence-King, Andrew. Liner notes to *Carolan's Harp*. The Harp Consort, dir. Andrew Lawrence-King. BMG 05472 77375 2, 1996.

DVDS, FILMS

Footnote 23. Charles Chauvel, *Jedda* (Canberra: National Film and Sound Archive, 2004, DVD; first released 1955).

Bibliography Chauvel, Charles. *Jedda*. Canberra: National Film and Sound Archive, 2004. DVD. First released 1955.

UNPUBLISHED SOURCES do not usually appear in the bibliography

PERSONAL COMMUNICATION such as an email.

Footnote 23. The Composer or Person, email to author, 17 April 2021.

LECTURES / PUBLIC TALKS

N.B. not all subjects will allow you to reference lectures, check with the Unit coordinator.

In ones you're allowed to do it, don't rely on them heavily – more than 1 or 2 references to lectures will lower your marks

Footnote 24. Charles Fairchild, "From the Folk Ballad to Pub Rock," (Lecture, Sydney Conservatorium of Music, Sydney, 16 May 2022).