

Radical Musicology

Referencing Style Sheet

The journal's conventions require referencing in endnotes (not in the main text of the article). Use *ibid* and *idem* where appropriate and use short forms of references after the first reference. You should also include a bibliography and, where appropriate, discography, videography, etc. The following examples refer to the required endnote style. Please see below for bibliographic style.

BOOKS (one author)

Suzanne R. Stewart, *Sublime Surrender: Male Masochism at the Fin-de-siècle* (Ithaca and London: Cornell University Press, 1998).

Jacques Attali, *Noise: The Political Economy of Music* [*Bruits: essai sur l'économie politique de la musique*], tr. Brian Massumi (Manchester: Manchester University Press, 1985 [Paris: Universitaires de France, 1977]).

(Note: The provision of original publication details for non-English language works should be at the author's discretion, i.e. to be used where the period between original publication and translation or an interest in the original title may be deemed relevant.)

Page references:

Suzanne R. Stewart, *Sublime Surrender: Male Masochism at the Fin-de-Siècle* (Ithaca and London: Cornell University Press, 1998), 98-9.

BOOKS (two authors)

Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2001).

BOOKS (three or more authors)

Philip Brett, Elizabeth Wood & Gary C. Thomas (eds.), *Queering the Pitch: The New Gay and Lesbian Musicology* (New York and London: Routledge, 1994).

ARTICLES (print)

Lawrence Kramer, 'Fin-de-siècle Fantasies: "Elektra", Degeneration and Sexual Science', *Cambridge Opera Journal* Vol. 5, No. 2 (July, 1993), 141-165.

Reference to a page within an article (full page limits if not already given elsewhere):

Lawrence Kramer, 'Fin-de-siècle Fantasies: "Elektra", Degeneration and Sexual Science', *Cambridge Opera Journal* Vol. 5, No. 2 (July, 1993), 141-165: 151.

ARTICLES (online)

Note: This refers to articles which appear in their original format online (as is the case, for example, with Radical Musicology) and NOT to originally printed articles which may now appear online through services such as JSTOR. The URL provided should be that for the host publication wherever possible rather than for the article itself.

Stan Hawkins, 'Musicological Quagmires in Popular Music: Seeds of Detailed Conflict', *Popular Musicology Online*, No. 1, 2001, <http://www.popular-musicology-online.com> (10 September 2005).

ESSAY/CHAPTER IN COLLECTION OF ESSAYS

Joke Dame, 'Unveiled Voices: Sexual Difference and the Castrato', in Brett, Philip, Elizabeth Wood & Gary C. Thomas (eds.), *Queering the Pitch: The New Gay and Lesbian Musicology* (New York and London: Routledge, 1994), 139-154.

Reference to a page within an essay/chapter in a collection of essays:

Joke Dame, 'Unveiled Voices: Sexual Difference and the Castrato', in Brett, Philip, Elizabeth Wood & Gary C. Thomas (eds.), *Queering the Pitch: The New Gay and Lesbian Musicology* (New York and London: Routledge, 1994), 139-154: 148.

RECORDINGS

References to recordings should follow the following format: Name of composer/artist, *Title of work* or 'Title Of Work', conductor and performer(s) where applicable (Format, Company, Catalogue Number, Year [format, catalogue details and year of original details within square brackets if appropriate]).

ALBUMS

José Afonso, *Baladas e canções* (CD, Valentim de Carvalho/EMI, 724383661725, 1996 [LP, Ofir, AMS 301, 1967]).

John Coltrane, *Meditations* (CD, Impulse!, IMP 11992, 1996 [LP, Impulse!, A-9110, 1966]).

Claude Debussy, String Quartet in G Minor, Op. 10, performed by the Lindsay Quartet (CD, ASV CD DCA 930, 1995).

Led Zeppelin, *Led Zeppelin III* (LP, Atlantic Records, 7567826782, 1970).

Richard Wagner, *Das Rheingold*, cond. Georg Solti, Berlin Philharmonic Orchestra (CD, Decca, 414 101-4, 1984 [LP, 1959]).

Various. *Voices of the Civil Rights Movement: Black American Freedom Songs 1960-1966* (Smithsonian Folkways CD SF 40084, 1997).

TRACK OR PIECE FROM ALBUM OR SET

Aretha Franklin, 'Bring It On Home To Me', *Soul '69* (CD, Rhino/Atlantic 8122-71523-2, 1993 [LP, Atlantic 8212, 1969]), Track 6.

Diamanda Galas, 'I'm So Lonesome I Could Cry', *La Serpenta Canta* (2CD, Mute Records CDSTUMM206, 2003), Disc 1, Track 5.

Olivier Messiaen, *Livre du Saint Sacrement*, on *Messiaen: The Organ Works*, performed by Jennifer Bale (6CD, Regis, RRC 6001, 2001), Disc 6.

SINGLES

Beatles, 'I Want To Hold Your Hand' (7 inch, Parlophone, R5084, 1963).

Pavement, 'Carrot Rope' (CD, Domino RUG90CD1, 1999)

MP3s

Tracks or albums downloaded from the internet as MP3s or similar should be referenced as above unless they are only available via a website, in which case the URL of the host website should be provided in addition to the normal artist/composer/title details. Note: This should not be the URL of the download itself, only of the website that hosts the download.

FIELD RECORDINGS - ALBUMS

Calabria, recordings by Alan Lomax and Diego Carpitella, ed. Goffredo Plastino (CD, Rounder Records, 11661-1803-2, 1999).

FIELD RECORDINGS – TRACKS FROM ALBUMS

'Tarantella', *Calabria* recordings by Alan Lomax and Diego Carpitella, ed. Goffredo Plastino (CD, Rounder Records, 11661-1803-2, 1999), Track 2.

SCORES AND SHEET MUSIC

Johannes Brahms, *Variationen über ein Thema von Haydn*, Op. 56a (Vienna: Edition Eulenberg, 1894).

Johannes Brahms, Symphony No. 2 in D Major, Op. 73 (London: Boosey and Hawkes, 1936).

Neil Young, 'The Loner', *Neil Young Complete Music Volume 1: 1966-1969* (Secaucus, NJ: Warner Bros. Publications, 1974), 110-116.

FILMS AND DOCUMENTARIES

Vol/ver, dir. Pedro Almodóvar, Spain, 2006.

Crossing the Bridge: The Sound of Istanbul, dir. Fatih Akin, Germany / Turkey, 2005.

This Is Spinal Tap, dir. Rob Reiner, USA, 1984 (DVD, MGM, 16146DVD MZ1, 2004).

Buena Vista Social Club, dir. Wim Wenders, Germany / USA / UK / France / Cuba, 1999 (DVD, Film Four Video/Cinema Club, CCD 9519, 2003).

MUSIC VIDEOS AND LIVE PERFORMANCES

Madonna, 'Justify My Love', dir. Jean Baptiste Mondino, 1990.

Madonna, *Video Collection 1993-99* (DVD, Warner Brothers, 7599385062, 1999).

Mariza, *Live in London* (DVD, EMI/Valentim de Carvalho, 724359962795, 2004).

INTERNET SOURCES (EXCLUDING ONLINE JOURNALS)

Lauren P. Burka, 'A Hypertext History of Multi-User Dimensions', *MUD History*, 1998, <http://www.utoxia.com/talent/lpb/muddex/essay> (2 August 1999).

GROVE DICTIONARY ONLINE

O.W. Neighbour, 'Schoenberg, Arnold: 2. World War 1 and after', *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (5 October 2005).

BIBLIOGRAPHY, DISCOGRAPHY, VIDEOGRAPHY, ETC.

The bibliography, discography and/or videography should follow the above conventions but should list the author's/artist's surname first followed by their other name(s), e.g.:

Rose, Tricia, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover, NH: Wesleyan University Press, 1994).

Piazzolla, Astor, *Música Popular Contemporánea de la Ciudad de Buenos Aires Vol. 1*, (CD, RCA 8287 674268-2, 2005 [LP, 1971]).

For multiple authors/artists only the first name should be referenced in this way, e.g.:

Clayton, Martin, Trevor Herbert & Richard Middleton (eds.), *The Cultural Study of Music: A Critical Introduction* (New York and London: Routledge, 2003).

Haggard, Merle and Willie Nelson, *Seashores of Old Mexico* (CD, Epic EK 40293, 1987).

For multiple titles by the same author/artist(s), the name of the author should appear once with subsequent titles preceded by ----- (six dashes). The titles should be listed chronologically, e.g.:

Toop, David, *Exotica: Fabricated Soundscapes in a Real World* (London: Serpent's Tail, 1999).

----- *Haunted Weather: Music. Silence and Memory* (London: Serpent's Tail, 2004).

Kronos Quartet, *Winter Was Hard* (CD, Elektra/Nonesuch 7559-79181-2, 1988).

----- *Black Angels* (CD, Elektra Nonesuch 7559-79242-2, 1990).