Citation Guidelines
Department of Arts and Musicology of the University of Graz
(as of August 2023)

Content

1. Preliminary remarks

These citation guidelines have been prepared at the Institute of Musicology of the Karl-Franzens-University of Graz for the students of the Bachelor's and Master's degree in Musicology and are intended to serve as a contribution to the writing of written papers (seminar, bachelor's and master's thesis). The formal design of bibliographical references and sources are stated and citation examples are given for different types of literature.
Citations, which are relevant for the "Historical Musicology" (bibliography and sources in footnotes) and for the "Systematic Musicology" (bibliography and sources in the text) are presented. Divergent guidelines of the respective course instructors/other professors must be taken into account by the students.

1.1. On the form of the written paper

- Font: Times New Roman or Arial, size 12; first heading size 14 (second heading size 12 etc.), footnotes size 10
- Line spacing: 1,5 lines; HOWEVER, in the bibliography, it is single line spacing, with each entry separated from the next one with one blank line
- Text justified
- Footnotes justified, font size 10, no line spacing!
- Borders: upper and lower 2.5 cm, left and right 3 cm
- Paragraphs: there is a possibility to retract the first line
- Pagination beginning: after the cover/title page; that is: from the content on, with page nr. 1
- In the table of contents, only the Bibliography must not be numbered
- The Bibliography entries, ordered alphabetically, must not be numbered either
- In the online sources, the hyperlink must be removed (not stay blue or underlined)

2. The scientific apparatus

The scientific apparatus serves the verifiability of scientific work for its readers. All other people's thoughts, that is, all literal- and analogous citations, must be marked and provided with complete references to the literature in order to avoid plagiarism. A scientific apparatus consists of:

- Quotes
- Remarks
- Bibliography
- Music Index (optional)
- Abbreviation list (optional)
- Registers (optional)
- List of persons (optional)
- ...

Literature or sources of the citation contain all the necessary information for the clear identification of the literature or the source. These are:

- Author
- Main title and subtitle
- Location
- Publisher
- Year
- Pages
- Archive and archive signature
- ...

3. Literal- and analogous quotation

Basically, literal- or analogous quotations (paraphrases) are distinguished, which must be made clear by the proper use of literature or sources.

3.1 Literal quotations (direct quotations)

Literal quotations are literally taken text passages from the literature or the sources and must be placed under quotes. Quotations should be enclosed in double quotation marks: "…" **(!!! In English**, they are always **the upper** quotation marks, and in German, the model is always: „…" **!!!).** Quotes within quotes should be enclosed in single quotation marks: ("…'…'…"). Exclusions within verbatim quotations are marked with three dots in square brackets.

Similarly, your own additions are placed in square brackets, with note A/N and your own initials, for example: [A/N J.W.] for the author named Joanna Woodstock. If misunderstandings arise (for example, because the text itself also contains square brackets), it is recommended to include the author's initials, for example: [remark: S. Mc.], for the author of the book – Susan McClary. In the case of a spelling error in the directly adopted text passage, this error must be taken as such but marked with the note [sic!]. This stands for "thus"; "just as"; in full: sic erat scriptum, "thus was written".

Example 1:
"Nevertheless, it is not possible to transfer the key questions of other branches of feminist study directly to music, for music has its own constraints and capabilities that have to be identified and queried."[1]

Example 2:
"[…] for music has its own constraints and capabilities that have to be identified and queried."[1]

Example 3:
"Nevertheless, it is not possible to transfer the key questions of other branches of feminist study directly to music [or even indirectly; remark: J.W.], for music has its own constraints and capabilities that have to be identified and queried."[1]

Footnote citation for the three examples given above:
[1] Susan McClary, *Feminine Endings. Music, Gender, and Sexuality*, Minnesota et al.: University of Minnesota Press 1991, p. 7.

Example 4:
"But a dominant figure is not evident in repertories after about 1870: one senses that by that time canon had become so firmly established at the core of musical life that no one composer was needed to given [sic!] structure to canonic repertory."[1]

Footnote citation for the example 4 given above:
[1] William Weber, *The History of Musical Canon*, in: *Rethinking Music*, ed. Nicholas Cook and Mark Everist, Oxford: Oxford University Press 1999, p. 348.

3.2 Analogous quotations or paraphrases (indirect quotations)

Analogous quotes are basically <u>content taken from literature or sources, given in your own words</u>, but it nevertheless must be indicated. The source of the literature or sources must be indicated by the reference "See": or "Cf.:" (confer in Latin, meaning 'compare'), and/or for further consultation. For texts written in German, you must use "Vgl." (Vergleiche).

Example:
Susan McClary believes, that the basic concepts of other disciplines of feminist study are hardly possible to be practiced in music directly.[1]

Footnote citation for the example given above:
[1] See: Susan McClary, *Feminine Endings. Music, Gender, and Sexuality*, Minnesota et al.: University of Minnesota Press 1991, p. 7.

4. Literature and sources data <u>in footnotes</u> – Citation in Historical Musicology

4.1 Formal design of the citation

Running, continuous text, position of the footnote:
- Behind every literal quotation, the footnote character is placed immediately after the quotation mark as a proof.
- For analogous quotations, the footnote is placed behind the punctuation mark to which the quoted passage refers.

Footnotes:
In principle, we differentiate between **the footnotes in full** and **footnotes in short**. Footnotes are sentences that begin with a capital letter and end with a full stop. <u>But careful:</u> they do not begin with a capital letter only when you are using half of the sentence from the quote! Then use it VERBATIM. **Footnotes in full** include full bibliographical information, that are also given in the bibliography. After the first introduction of **a footnote in full**, every **consecutive (following)** footnote that refers **to that specific footnote in full**, must be **a footnote in short.** Footnotes in short must be identifiable without a doubt. No misunderstandings, for example, through assigning the same shortened title to two different sources.

<u>**!!!**</u> Remember that in German-language texts all English-language formulations should be translated into German, that means instead of "p." for "page" use "S." instead of "Ed." for "editor" use "Hg.", for more than one editor instead of "Eds." use "Hgg." etc. **(For texts written in German, the German version of the Citation Guidelines must be used [Zitierrichtlinien]!).**

4.2 Footnotes in full

Information about the author / editor:
In the footnotes, the first name must be given **before** the last name of the author. **Two authors** are separated by an "**and**". **Several authors** are separated by **commas** (up to the last one, which in turn is separated by an "**and**" from the others). Academic degrees, titles etc. – are left out.

Example 1:
David Beard **and** Kenneth Gloag, *Musicology. The Key Concepts*, London et al.: Routledge 2005, p. 57.

Example 2:
Johannes Kreidler, Harry Lehmann **and** Claus-Steffen Mahnkopf, *Musik, Ästhetik, Digitalisierung. Eine Kontroverse*, Hofheim: Wolke 2010, p. 23.

Up to three authors / editors are named by their full name. For more than three authors / editors, only the first one will be mentioned with the addition "**et al.**" (*et alii / and others*) ("The first" refers to the person first mentioned on the title page. In the case of humanities, the persons on the title page are usually listed in alphabetical order.) If the first name is not given completely in the title, it should be investigated and determined. Once again, academic degrees, titles etc. – are left out.

Example 3:
Greg Currie **et al.** (Ed.), *Aesthetics and the Sciences of Mind*, Oxford: Oxford University Press 2014, p. 97.

If the author is not known, instead of the author's name, you must write "**Anon.**" [Anonymous].

Example 4:
Anon., *Finding happiness*, Chicago: University of Chicago Press 2008, p. 7.

4.2.1 Information about the title, edition, location, year and publisher

The main title which needs to be cited will be printed **on the title page** and not on the cover. **Subtitle** must also be given. Both are set in **italics** and **separated by a full stop**. Work/piece names within the title are placed in quotation marks.

In the case of several places of publication, only the first one is mentioned with the addition "**et al.**". If no place of publication is specified, write "**s.l.**" [*sine loco / without location*]; but in case this information can be reconstructed, the corresponding location is added and placed in square brackets.
If no publication year is given, write "**s.a.**" [*sine anno / without year*]; if one could determine the year, this also stands in square brackets. (**n.d.** for no date is given in the Systematic Musicology citation standard)
If no publisher is given, write "**s.n.**" [*sine nomine / without name (of the publisher)*]; if one could determine the publisher, then this also stands in square brackets.

Examples:
David Beard and Kenneth Gloag, *Musicology. The Key Concepts*, London **et al.**: Routledge 2005, p. 57.

Thomas Mendel, *IP Address Management Market Overview*, **s.l.**: Forrester Research 2004, p. 9.

John P. Cody, *Delmar´s medical assisting exam review. Preparation for CMA and RMA exams*, Clifton Park: Delmar Publishers **s.a.**, p. 14.

The first edition of a book is **not** to be specifically stated. Further editions are indicated either **by the reference**, e.g. "2nd ed." **after** the title/subtitle **or** by a **superscript** (oberer Index) Arabic number indicating the number of copies, before the year of publication, e.g. ^{2}1997. The year of the first edition must be added in square brackets after the year of the cited reprint. Designations of the edition such as "new expanded edition", "completely reworked edition" and similar, are also indicated.

Example for the first edition:
Eduard Machery, *Doing without Concepts*, Oxford: Oxford University Press 2009, p. 77.

Examples for new editions:
Susan McClary, *Feminine Endings. Music, Gender, and Sexuality*, **5th ed.**, Minnesota et al.: University of Minnesota Press 1999 **[1991]**, p. 7.

OR:

Susan McClary, *Feminine Endings. Music, Gender, and Sexuality*, Minnesota et al.: University of Minnesota Press **^{5}1999 [1991]**, p. 7.

Example for designations for editions:
Germar Müller, Karl Vogt and Bernd Ponick, *Berechnung elektrischer Maschinen*, **sixth, completely reworked edition**, Weinheim: Wiley-VCH 2008 **[1972]**, p. 20.

!!!The original, German version!!! If you are writing your text in English, translate the edition designation:

[Germar Müller, Karl Vogt and Bernd Ponick, *Berechnung elektrischer Maschinen*, **sechste, völlig neu bearbeitete Auflage**, Weinheim: Wiley-VCH 2008 **[1972]**, p. 20.]

Multi-volume works:
For multi-volume works, specify **the number of the volume** you used. All these additional information are placed in the footnote between title and location. If a single volume, which is cited, has its own title, the following is cited:

Model:
Author(s) name / editor(s) name, *Title*, Volume xy: *Title of the volume*, Location: Publisher Year, p. xy.

Example:
Gretel Adorno and Rolf Tiedemann (Eds.), *Theodor W. Adorno. Ästhetische Theorie*, **Volume 7**: *Gesammelte Schriften*, Frankfurt am Main: Suhrkamp 1970, p. 489.

Series edition:
If the publication has appeared in a series edition, this series must be stated. This specification is placed between the title and the location. The title of the series, together with the number, stands in brackets. Editors of a series edition are not mentioned.

Model:
First name Last Name, *Main title. Subtitle* (Series Title Series Number), Location: Publisher Year, p. xy.

Example:
Gabriele Beinhorn, *Das Groteske in der Musik. Arnold Schönbergs „Pierrot lunaire"* (Musikwissenschaftliche Studien 11), Pfaffenweiler: Centauraus 1989, p. 55.

4.2.2 Information about the place of discovery (pages or columns [Seite, Spalte in German])

The place of discovery must be shown correctly. After punctuation marks (point, comma etc.) always follows a space, but also after the abbreviations such as "p." [page] and "col." [column]. The entire scope of the text quoted from the source, must always be given.

The following pages informations are possible in the footnotes:
- Citation of single pages: separation by commas: p. 35, 41, 65.
- Citation of the two consecutive/following pages:
  - separated with a hyphen (Bindestrich): **p. 35-36.**
  OR:
  - written together with an "f." [*folio / on the (next) page*] (no 'space' between the two symbols): **p. 35f.**

<u>**CAUTION**</u>: If there are two consecutive (following) pages, the abbreviation "f." is allowed (<u>No space between the page number and "f."!).</u>
However, "ff." is not permissible. Information such as "p. 239ff." are therefore **not** valid.

Examples:
See: Eduard Machery, *Doing without Concepts*, Oxford: Oxford University Press 2009, **p. 77, 79, 85.**

Eduard Machery, *Doing without Concepts*, Oxford: Oxford University Press 2009, **p. 77-78.**

<u>OR:</u>

Eduard Machery, *Doing without Concepts*, Oxford: Oxford University Press 2009, **p. 77f.**

If the publication has **no page numbers**, then the following model is to be used:

Model:
First Name Last Name, *Main title. Subtitle*, Location: Publisher Year, unpaged.

Example:
Gertraud Cerha, *Vierzig Jahre „die reihe"*, in: *Festkonzert 40 Jahre „die reihe"*, Programmheft, June 1 1999, unpaged.

Footnote in full for an article in a periodical:

Model:
First Name Last Name, *Main title. Subtitle*, in: *Title of the journal* Volume number/Year's issue number (Year), p. xy.

Example:
Bryan R. Simms, *Berg's "Lulu" and the theatre of the 1920s*, in: *Cambridge Opera Journal* 6/2 (1994), p. 149.

!Remember!: Footnotes in full include full bibliographical information, that are also given in the bibliography.

4.3 Footnotes in short

Footnotes in short must be used <u>every time</u> **after a footnote in full** (that they are referring to) has been introduced. So, **only the first footnote** that refers to one specific source is **in full**, while **all of the following ones** must be **footnotes in short.** Footnotes in short must be identifiable without a doubt. No misunderstandings, for example, through assigning the same shortened title to two different sources. For publications that have the main- and the subtitle, in footnotes in short only the main title is given.

Model:
First Name Last Name, *Main title*, p. xy.

Example:
Susan McClary, *Feminine Endings,* p. 7.

Footnotes in short are different if you are writing a scientific work **with** or **without** the **bibliography** (for example – journal articles). For scientific works **with** bibliography, the footnotes in short can be clearly and unambiguously identified **through the bibliography**. In the case of scientific works which **do not have bibliography**, the footnote number, in which the source is first fully cited, is called.

Model:
First name Last name, *Main title* (see fn. xy), p. xy.

Examples:
Stephen Benson, *Literary Music* (see fn. 7), p. 99.

Marion Leonard, *Gender in the Music Industry* (see fn. 22), p. 221.

ATTENTION: In the case of **direct succession of identical literature** or sources, the **footnote in short** is <u>always used</u>, not "*Ibid.*" [*Ibidem / In the same place*].

5. Literature and sources data in the bibliography – Citation in Historical Musicology

Attention: The bibliography must be arranged in the alphabetical order by the last name of the author. If several works by the same authors were used, the order is sorted according to the year of publication (first the newer works). In case there are works of the same author that share the same year, arrange it alphabetically by the main title or the co-author's last name (if applicable).

5.1 Formal design of the bibliography

The literature, that is, source data are correctly and completely stated in the bibliography as are in the footnotes in full, but with some important design differences. Their principal difference is the data on authors: In the bibliography, the **last name** is given **before** the **first name** and separated by a comma. The names of several authors are separated by a semicolon (;). After the last author follows a **colon** (:).

Model:
Last Name, First Name; Last Name, First Name; Last Name, First Name: *Main title. Subtitle*, Location: Publisher Year.

Example:
Müller, Germar; Vogt, Karl; Ponick, Bernd: *Berechnung elektrischer Maschinen*, sixth, completely reworked edition, Weinheim: Wiley-VCH 2008 [1972].

5.2. Citing different types of publications in the bibliography

In the following pages the bibliography citations of some common types of publications are presented.

5.2.1 Independent/separate publications cited in the bibliography

- **Monographs in the bibliography:**

Model:
Last Name, First Name: *Main title. Subtitle*, Location: Publisher Year.

Examples:
Machery, Eduard: *Doing without Concepts*, Oxford: Oxford University Press 2009.

Resch, Christine: *Kunst als Skandal. Der steirische herbst und die öffentliche Erregung*, Vienna: Verlag für Gesellschaftskritik 1994.

- **Publication within a series edition in the bibliography:**

If the publication has appeared in a series edition, this series must be stated. This specification in the bibliography is placed after the title. The title of the series is followed by the series number, and they together stand in brackets. Editors of a series edition are not mentioned.

Model:
Last Name, First Name: *Main title. Subtitle*, Location: Publisher Year (Series Title Series Number) Year.

Example:
Beinhorn, Gabriele: *Das Groteske in der Musik. Arnold Schönbergs „Pierrot lunaire"* (Musikwissenschaftliche Studien 11), Pfaffenweiler: Centauraus 1989.

- **Reprints / facsimiles in the bibliography:**

If an older text is published as a new reprint (which is usually more easily accessible than the original), the original year (and location if known) also has to be stated in the bibliography, but put in **square brackets**, and with the following design:

Example:
Mattheson, Johann: *Der vollkommene Kapellmeister. Das ist Gründliche Anzeige aller derjenigen Sachen, die einer wissen, können, und vollkommen inne haben muß, der eine Capelle mit Ehren und Nutzen vorstehen will*, facsimile reprint (Dokumenta musicologica I/5), Kassel et al.: Bärenreiter 1965 **[Hamburg 1739]**.

- **University theses in the bibliography (Bachelor- and Master theses, Diploma Projects, Dissertations, Habilitation theses):**

The unpublished version of a thesis is marked by the specification: "unpublished", as in: unpublished Master thesis, or unpublished dissertation, etc., together with the name of the institution, where the thesis was made.

Model:
Last Name, First Name: *Main title. Subtitle*, unpublished xy, Institution Year.

Examples:
Knaus, Kordula: *Die andere „Lulu". Alban Bergs Oper nach Frank Wedekinds Dramen „Erdgeist" und „Die Büchse der Pandora"*, unpublished dissertation, University of Graz 2003.

Voithofer, Monika: *Die Rolle von Komponistinnen, Interpretinnen und Musikwissenschafterinnen in der Institution „Internationale Gesellschaft für Neue Musik" („IGNM")*, unpublished Master thesis, University of Music and Performing Arts Graz 2015.

- **Collections in the bibliography:**

Collections / collective works are publications in which contributions from several authors are summarized and which are issued by an editor. That is, if you refer to the entire collection, then the editor is to be bibliographically treated as the author.

- Editorial board of a **single person**

The term "Ed." is used as an abbreviation for an editor. Only persons, but not institutions, are mentioned as editors. Accordingly, there are occasionally collective works with several authors and none of the issuing persons. Such a work is treated as a monograph with several authors. When, for example, an editor edits an old text, the real author of the text is mentioned **first**. In this case, the editor appears **after the title**. The name of the editor has to be given here in the order First name Last name.

Model:
Last Name, First Name (Ed.): *Main title. Subtitle*, Location: Publisher Year.

Example:
Metzger, Christoph (Ed.): *Conceptualisms in Musik, Kunst und Film*, Saarbrücken: Pfau 2003.

- Editorial board of **several persons**

Several editors are shortened as "Eds."

Example:
Brett, Philip; Wood, Elizabeth; Thomas, Gary C. (Eds.): *Queering the Pitch. The New Gay and Lesbian Musicology,* New York et al.: Routledge 1994.

- **Celebration publication** (Festschrift) **in the bibliography:**

A Festschrift is always a collection and is bibliographically treated as such.

Example:
Breig, Werner; Brinkmann, Reinhold; Budde, Elmar (Eds.): *Analysen. Beiträge zu einer Problemgeschichte des Komponierens. Festschrift für Hans Heinrich Eggebrecht zum 65. Geburtstag* (Beihefte zum Archiv für Musikwissenschaft 23) Stuttgart: Franz Steiner Verlag 1984.

5.2.2 Non-independent/non-separate publications cited in the bibliography

ATTENTION: In the bibliography, **the full page scope** of an article of encyclopedia entry must be given, as opposed to the footnotes, where only the cited page number is given.

- **Article in a collection in the bibliography (with one editor):**

Model:
Last Name, First Name: *Title of the article. Subtitle of the article*, in: *Title of the book. Subtitle of the book*, ed. First Name Last Name (Information on the volume or edition if applicable), Location: Publisher Year, full page scope of the article.

Example:
Theile, Wolfgang**:** *Commedia dell'arte. Stegreiftheater in Italien und Frankreich*, in: *Commedia dell'arte. Geschichte, Theorie und Praxis*, ed. Wolfgang Theile (Gratia. Bamberger Schriften zur Renaissanceforschung 30), Wiesbaden: Harrassowitz Verlag 1997, p. 45-60.

- **Article in a collection« in the bibliography (with several editors):**

Model:
Last Name, First Name: *Title of the article. Subtitle of the article*, in: *Title of the book. Subtitle of the book*, eds. First Name Last Name and First Name Last Name (Information on the volume or edition if applicable), Location: Publisher Year, full page scope of the article.

Example:
Hopkins, Robert: *Speaking Through Silence. Conceptual Art and Conversational Implicature*, in: *Philosophy & Conceptual Art*, eds. Peter Goldie and Elisabeth Schellekens, Oxford: Oxford University Press 2007, p. 51-67.

- **Article in Celebration publication** (*Festschrift*) **in the bibliography:**

An article in a *Festschrift* is cited as an article in a collective work/collection.

- **Article in a periodical (journal, yearbook, newspaper, etc.) in the bibliography:**

The publishers of the yearbooks and periodicals are not mentioned, nor is the place of publication. Common abbreviations (abbreviated titles) may be used, e.g. "AfMw" for "Archiv für Musikwissenschaft". In this case, however, an abbreviation list must be attached to the corresponding work (which must also be indicated in the table of contents). Latin numbers for year data and similar are converted into Arabic. The volume number and number of the year's issue (Jahrgang) are stated before the bracket in which the year is given; they are divided with a symbol "/".

Model:
Last Name, First Name: *Main title. Subtitle*, in: *Title of the journal* Volume number/Year's issue number (Year), Full page scope.

Example 1:
Simms, Bryan R.: *Berg's "Lulu" and the theatre of the 1920s*, in: *Cambridge Opera Journal* 6/2 (1994), p. 147-158.

Example 2:
de la Motte, Helga: *Extrem schönes Donnern*, in: *Neue Zeitschrift für Musik* 160/2 (1999), p. 10-15.

Example 3:
Bonds, Mark Evan: *"»Wozzeck«'s worst hours": Alban Berg's Presentation Copy of »Wozzeck« to Eduard Steuermann*, in: *Notes* 76/4 (2020), p. 527-534.

Example of a review article:
Daverio, John: *Musicology and Difference: Gender and Sexuality in Music Scholarship, ed. Ruth A. Solie*, review, in: *Current musicology* 56 (1994), p. 86-101.

Occasionally, periodicals have several count modules/methods, e.g. because there was a longer interruption in the publishing. In such a case, however, which is always indicated in the said publication, we write: "N.S." (= nova series), where appropriate also "3rd S." (= 3rd Series), etc.

Example:
Posth, Carlotta; Weidner, Katja: *Wege in eine mediävistische Komparatistik. Mit einem methodologischen Ausblick anhand religiöser Spiele*, in: *Literaturwissenschaftliches Jahrbuch* 63 (2022), N.S., p. 61-106.

For daily newspaper, the ongoing number as well as the date of the issue must be stated beside the usual bibliographical data. The newspaper names should not be abbreviated.

Examples:
Voithofer, Monika: *Expressive Spiele mit den Klangobjekten*, in: *Kleine Zeitung*, October 2, 2016, p. 66.

Gerhardt, Daniel: *Das schlechteste Album des Jahres*, in: *Zeit Online*, September 14, 2017 [retrieved from: http://www.zeit.de/kultur/musik/2017-09/prophets-of-rage-princess-nokia-neue-alben-tontraeger, retrieval date: September 19, 2017].

- **Lexicon/dictionary/encyclopedia articles in the bibliography:**

Lexica is generally a collection and is therefore treated as such in the bibliography. Before the name of the article, use "Art." (for *Article*). (The first edition of the lexicon is not to be identified as such, all further editions are to be indicated. These data should be indicated before the location and year of the volume).

Model:
Last Name, First Name: Art. *Title of the lexicon entry*, in: *Ttitle of the lexicon*, Volume xy: *Title of the volume*, ed. First Name Last Name, Location: Publisher Year, p. xy.

Example:
Janz, Tobias: Art. *Moderne*, in: *Lexikon Neue Musik*, eds. Jörn Peter Hiekel and Christian Utz, Stuttgart et al.: J. B. Metzler 2016, p. 380-385.

Also note that in some lexicons **columns** are used **instead of page numbers**. These are to be indicated with "col."

Model:
Last Name, First Name: Art. *Title of the lexicon entry*, in: *Ttitle of the lexicon*, Volume xy: *Title of the volume*, ed. First Name Last Name, Location: Publisher Year, col. xy.

Example:
Flotzinger, Rudolf: Art. *Walzer*, in: *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, Volume 9: *Sy-Z*, second, newly reworked edition, ed. Ludwig Finscher, Kassel et al.: Bärenreiter Verlag 1998 [1968], col. 1873-1896.

- **CD-Roms in the bibliography:**

CD-ROMs bibliographically should be treated as books, that is: with indication of location, year, with page numbers, etc. Between the title and location a remark "CD-Rom" must be inserted.

Example:
Bahr, Carolin: *Grand Opéra an deutschen Hoftheatern (1830-1848). Studien zu Akteuren, Praktiken und Aufführungsgestalten*, CD-Rom, Würzburg: Königshausen & Neumann 2017.

- **CD- and LP- Booklets in the bibliography:**

Contents/articles from the CDs- or LPs booklets should only be used if they are scientific or relevant to the subject (e.g., lyrics if you work on popular music). These articles are cited as articles in a collection, in which case the collection would be the CD or LP. Here, too, you should proceed in such a way that all the relevant data are listed, so that the medium can be identified without any doubt. In any case, you should list the label under which the CD was released.

Examples:
Péteri, Judit: *The Barber of Seville or The Useless Precaution*, in: *Giovanni Paisiello. The Barber of Seville. Dramma giocoso in four acts*, CD, Budapest: Hungaroton Records LTD 1985, p. 3-12.

Abendroth, Walter: *Winterreise*, in: *Franz Schubert. Winterreise. Dietrich Fischer-Dieskau, Gerald Moore*, LP, Köln: Electrola, s.a. p. 1.

5.3 Citing Internet sources (websites, blogs, forums, online journals...) in the bibliography

Basically Internet sources are texts that are published on the Internet. These are relevant, scientifically approved sources. They are to be cited as printed publications, with one important addition: behind the bibliographic data, the URL and the retrieval date are to be indicated in square brackets: [retrieved from: URL, retrieval date:].

Example for a website:
d'Holbach, Paul Henri Dietrich: *Lettre à une dame d'un certain âge sur l'état présent de l'opéra*, Paris 1752 [retrieved from: http://clanfaw.free.fr/holbach/ holbach.01.htm, retrieval date: September 20, 2017].

Bibliographical data for online sources that are also to be found in print (journal articles, for instance), should be stated analogously to printed media, i.e. – author, title of the article, title of the journal, volume and year's issue numbering, year, together with the URL and the retrieval date.

Example for an online journal article:
Ciciliani, Marko: *Das Ohr hört nie allein*, in: *kunsttexte.de_auditive_perspektiven* 4 (2011) [retrieved from: https://edoc.hu-berlin.de/bitstream/handle/18452/7521/ciciliani.pdf?sequence=1&isAllowed=y, retrieval date: September 20, 2017].

Example for an article that is published <u>both</u> online and in print:
(Here, the specification of page numbers is **not necessary**, although allowed.)

Model:
Last name, First Name: *Title of the article*, in: *Title of the journal* Volume number/Year's issue number (Year) [retrieved from: xy, retrieval date: Month dd, yyyy].

Example:
Anderson, Julian; Saariaho, Kaija: *Seductive Solitary. Julian Anderson Introduces the Work of Kaija Saariaho*, in: *The Musical Times* 133/1798 (1992), p. 616-619 [retrieved from: www.jstor.org/stable/1002509, retrieval date: September 20, 2017].

5.4 Citing audio- and audiovisual sources (CDs, LPs, DVDs, VHS', YouTube videos) in the audiovisual reference list – Historical Musicology

- **CDs and LPs:**

If you cite audio- or audiovisual materials, a clear identification of the medium (CD, LP, DVD or VHS) <u>between the title and the location</u> must be given. Necessary information is: name of the performer, title, indication of the medium, name of the director/conductor etc., location, label, year and duration. When no duration is stated in the booklet/on the CD/LP, it needs to be researched and stated.

Model:
Last Name, First Name: *Main title. Subtitle*, in: *Title*, CD/LP/DVD/VHS, directed by/conducted by xy, Location: Label Year, xy'xy''.

Examples:
LL Cool J: *Rock the Bells*, in: *LL Cool J. Twelve Inch Mixes*, CD, London: Sony Music Entertainment UK 1993, 7'11''.

Chopin, Frédéric: *Mazurka No. 18, in C Minor, op. 30, No. 1*, in: *Arthur Rubinstein. The Mazurkas of Chopin*, LP, Hamburg: RCA Schallplatten GmbH, 1'42''.

- **DVDs and VHS':**

If you cite audio-visual materials such as DVDs or VHS videos, you should enable a clear identification of the medium. The title, the direction, the media type, the label and the year are to be mentioned. Additions such as "Director's Cut" or "Special Edition" may be stated.

Examples:
Cadmus & Hermione. Tragédie lyrique de Lully et Quinault, directed by Martin Fraudreau, DVD, Paris: Alpha 2008.

Spice Girls in America. A Tour Story, directed by Ian Denyer, VHS, Los Angeles: Virgin Records 1999, 90'.

- **YouTube / Facebook videos:**

The medium and the platform must be stated after the title. The performer/author, the title, the platform, the year and the duration are to be mentioned (in that order). The link and the retrieval date must be stated, as well.

Examples:
Midori: *Olga Neuwirth 'Quasare/Pulsare'*. Facebook video, 2019, 3':41'' [retrieved from: https://www.facebook.com/watch/?v=414960565853669, retrieval date: October 13, 2021].

Wilson, Dooley: *As Time Goes By*. YouTube video, 2010 [1931], 3':03'' [retrieved from: https://www.youtube.com/watch?v=d22CiKMPpaY, retrieval date: September 20, 2017].

5.5 Citing sheet music editions in the music index – Historical Musicology

Citation of sheet music excerpts differs from the literature citation only by the indication of the music bar (Takt), that is – measure, stated by the symbol "m." (for one bar only), i.e. – with "mm." for a bar scope, and by the specific data given on the sheet music such as: "Score" (Partitur), "Parts" (Stimmen), or "Piano reduction" (Klavierauszug), etc.
Sheet music/scores should **not be** listed in the bibliography but in a separate music index (Musikalienverzeichnis).

Example in the footnote:
Alban Berg, *Der Wein. Konzertarie (Charles Baudelaire – Stefan George)*, Score, Vienna: Universal Edition 1966, m. 52.

Example in the music index:
Berg, Alban: *Der Wein. Konzertarie (Charles Baudelaire – Stefan George)*, Score, Vienna: Universal Edition 1966.

If it is a work that has appeared within a collective edition, the collective edition is to be cited as a series:

Example in the footnote:
Gustav Mahler, *Lieder eines fahrenden Gesellen*, Orchestral version, ed. Zoltan Roman (Gustav Mahler. Sämtliche Werke-Kritische Gesamtausgabe 13/1), Wien et al.: Universal Edition 1982, m. 35.

Example in the music index:
Mahler, Gustav: *Lieder eines fahrenden Gesellen*, Orchestral version, ed. Zoltan Roman (Gustav Mahler. Sämtliche Werke-Kritische Gesamtausgabe 13/1), Wien et al.: Universal Edition 1982.

5.6 Citing images in the list of illustrations – Historical Musicology

The use of visual material must be proven by its sources, as well. Within the text, the following must be stated in the caption: Figure xy: *Title*

In addition, a list of illustrations must be provided, detailing the sources. It is important to locate and cite the creator or the copyright holders of the image (+ add the copyright symbol!).

Model 1 (photo in online journal):
Figure xy: *Title* (© First Name Last Name of the copyright holder, see: First Name Last Name of the author, *Title of article*, in: *Title of the journal* Volume number/Year's issue number (Year) [retrieved from: xy, retrieval date: Month dd, yyyy]).

Example 1:
Figure 1: *Sophia Brommer und Kyungho Kim in Gounods «Roméo et Juliette» an der Oper Graz* (© Werner Kmetitsch, see: Florian Zinnecker, *Segen der Technik. Werner Kmetitschs Bilderstoßen auf begeisterte Resonanz*, in: *Das TheaterMagazin* 11 (2018) [retrieved from:
https://www.der-theaterverlag.de/theatermagazin/dtm/theatermagazin-11-2018/theaterfotografie-11-werner-kmetitsch/, retrieval date: July 7, 2023]).

Model 2 (image in a collection):
Figure. xy: *Title* (© First Name Last Name of the holder of the copyright, see: First Name Last Name of the author, *Title of the article,* in: *Title of the book. Subtitle of the book,* eds. First Name Last Name and First Name Last Name (Information on the volume or edition if applicable), Location: Publisher Year, p. xy).

Examples:
Figure 2: *Don Giovanni* (© Monika Rittershaus, see: Stephan Mösch, *Geistes Gegenwart? Überlegungen zur Ästhetik des Regietheaters in der Oper,* in: *Mitten im Leben. Musiktheater von der Oper zur Everyday Performance,* ed. Anno Mungen (Thurnauer Schriften zum Musiktheater 23), Würzburg: Königshausen & Neumann 2011, p. 83).
Figure 3: *Rheingold stage design 1983* (© Landesarchiv NRW Abt. Ostwestfalen-Lippe, see: Stefanie Rauch, *Bühnentechnik – eine verkannte Kunst? oder: Wer ist eigentlich Walter Huneke?,* in: *Musiktheater im Fokus. Gedenkschrift für Heinz Becker*, eds. Sieghart Döhring and Stefanie Rauch, Sinzig: Studiopunkt-Verlag 2014, p. 380).

!!! Attention: Caution is advised if you as an author want to **publish** a scientific article. The image material is usually protected by copyright. In this case, permission for use must be obtained by the rights holder (the authors themselves, the publishers, the archives...) → With kind permission of xy OR accompanied by an exact citation of the source provided by the rights holder.

5.7 Citing various other sources in Historical Musicology

5.7.1 Letters in the bibliography

Model:
Last Name, First name: Letter from xy to xy (dd.mm.yyyy), Year. Location*.

* Here, what is meant by 'location', is its current location, or – where the document can be found in the present.

Example:
Adler, Guido: Draft of a letter from Guido Adler to an unidentified recipient (13.01.1911), 1911. Library of the Municipal and Provincial Archives of Vienna.

5.7.2 Archival sources

While most publications can be clearly identified by the title, author, place of publication, publisher and year of publication, this data is only partially applicable or available for archival documents. In the case of archival documents, the **call numbers** are the central feature for identifying the source. **Attention: The composition of archival call numbers can vary from archive to archive**, which is why the following model and example only serve as an orientation!

Model: Last Name, First Name: *Title,* Location*, Archive, Call number Year.

* Here, what is meant by 'location', is its current location, or – where the document can be found in the present.

Example: Fuchs, Aloys: *Notizen zur Rollenbesetzung in La Clemenza di Tito KV 621*, Salzburg, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana: Doc1827p/1 1827.

6. Literature and sources <u>in the text</u> – Citation for Systematic Musicology

The citation of the literature and sources in the text for systematic musicology is fundamentally in accordance with the guidelines of the American Psychological Association (*American Psychological Association: Publication Manual of the American Psychological Association*, 7th Edition, Washington D.C., 2020 [1957]). Excerpts from the guidelines can be found on the Internet under the following link: https://apastyle.apa.org/style-grammar-guidelines/citations. The most important APA citation rules are summarized as follows:

6.1 Formal design of the citation

In contrast to the rules of the Historical Musicology, the placement of literal- and analogous quotations is **not in the footnotes, but in the text itself**.

The last name of the author, the year of publication and, if necessary, the page number are given here (if you are referring to the entire publication, then the page number is not necessary). This information should be given in brackets.

Footnotes are used in this citation only for the placing of comments, and/or additional information, etc., which are not brought in the main text.

Please note that all English-language formulations should be converted into German, that is, in English. Instead of "p." for "page" use "S." for "Seite" instead of "Ed." For "editor" use "Hg.", etc.

Model in the SysMus citation standard:
(Last name of the author, year, p. xy)

If a complete sentence is quoted or the last of several sentences of a quote is specified entirely, the **full stop** is then **part of the quotation**. If only **part of a sentence** is quoted (or paraphrased) the full stop follows the reference:
"The theory is based on Luhmann**.**" (Last name of the author, year, p. xy)
According to Schmidt the theory is "based on Luhmann" (Last name of the author, year, p. xy)**.**

6.2 Literal quotations

Examples with the following source (as given <u>in the bibliography</u>):
Hallam, S. (1995). Professional Musician's Approaches to the Learning and Interpretation of Music. *Psychology of Music* 23, p. 111-128.

Examples:
"Some musicians listened extensively to develop interpretation, while, for others, particularly where works were unfamiliar (or modern), listening was an important learning strategy and acquiring an adequate schemata was the aim." (**Hallam**, 1995, p. 123) Therefore are the detected procedures between different musicians' groups mutually different.

<u>OR:</u>

Susan Hallam finds different approaches to dealing with professional musicians with sound recordings: "Some musicians listened extensively to develop interpretation, while, for others, particularly where works were unfamiliar (or modern), listening was an important learning strategy and acquiring an adequate schemata was the aim." (1995, p. 123)

So, as in the 2nd example, you can mention the name of the author in the flow text and, according to the literal quotations in brackets, subsequently state the year of publication and the page number.
Literal quotations, which include more than 40 words, are no longer formatted in quotation marks, but are treated as extra paragraphs in a free-standing block.

Examples with the following source (as given <u>in the bibliography</u>):
Beard, D., & Gloag, K. (2005). *Musicology: The Key Concepts*. London et al.: Routledge.

Example:
"Music has often been described in terms of its expressive potential and character, which leads to the issue of its meaning, or, the posing of the question: what, if anything, does music mean?" (Beard & Gloag, 2005, p. 106)

For more than two authors, only the first author is given **in the text**, together with the abbreviation "et al.".

Examples with the following source (as given <u>in the bibliography</u>):
Müller, G.; Vogt, K.; & Ponick, B. (2008) [1972]. *Berechnung elektrischer Maschinen*, sixth, completely reworked edition, Weinheim: Wiley-VCH.

Example:
„Gegenstand der Berechnung einer elektrischen Maschine ist die Ermittlung der quantitativen Zusammenhänge der in ihr wirkenden physikalischen Mechanismen mit dem Ziel, Aussagen über die Dimensionierung und Gestaltung einzelner Bauteile, über die Betriebseigenschaften der Maschine sowie über ihre Lebensdauer zu gewinnen." (Müller et.al., 2008, p. V)

6.3 Analogous quotations (paraphrases)

Example 1:
Hallam (1995, p. 123) concludes that the use of recordings by professional musicians is used both to develop an interpretation and to function as a learning strategy, especially in the case of unknown or modern music.

Depending on what has already been given in the main text, only the information about the author, the year and page, **which has not yet appeared in the main text**, is to be mentioned in the parenthesis.

Example 2:
Hallam (1995, p. 123) concludes that the use of recordings by professional musicians is used both to develop an interpretation and to function as a learning strategy, especially in the case of unknown or modern music. To fortify such statements, she also gives some paradigmatic examples (p. 125-127).

7. Literature and sources data <u>in the bibliography</u> – Citation in Systematic Musicology

7.1 Formal design of the bibliography

The complete data of the literature or sources is provided in the detailed information given in the bibliography. This is arranged alphabetically by the last name of the author(s) or editor(s). If you use **several publications by one author**, these should be ordered ascending by year of publication.
If several contributions were published by **the same author in the same year**, these should be accompanied by lowercase letters (a, b, c...)

Example:
Hallam, S. (1995a)...
Hallam, S. (1995b)...
Hallam, S. (1995c)...

7.2 Citing different types of publications in the bibliography

In the following pages, the citations of the most common publication types are presented with examples, as given **in the bibliography**.

7.2.1 Independent/separate publications cited in the bibliography

• **Monographs in the bibliography:**

Model:
Last name, Initials of the first name. (Year). *Main title of the book*: *Subtitle*. Location: Publisher.

Example:
Dorschel, A. (2008). *Vom Preis des Fortschritts: Gewinn und Verlust in der Musikgeschichte*. Wien: Universal Edition.

For several authors:

Model:
Last Name1, Initials of the first name1., & Last Name2, Initials of the first name2. (Year). *Main title of the book: Subtitle*. Location: Publisher.

Example:
Beard, D., & Gloag, K. (2005). *Musicology: The Key Concepts*. London et al.: Routledge.

• **Publication within a series edition in the bibliography**:

In general, the title of the series is in this citation standard – not mentioned. However, the title and the volume number must be mentioned if it is a multi-volume work.

Model:
Last Name, Initials of the first name. (Year). *Main title of the book: Subtitle* (Volume xy) Location: Publisher.

Example:
Beinhorn, G. (1989). *Das Groteske in der Musik. Arnold Schönbergs „Pierrot lunaire"* (Volume 11) Pfaffenweiler: Centaurus.

- **University theses (Bachelor- and Master theses, Diploma Projects, Dissertations, Habilitation theses) in the bibliography:**

Model:
Last Name, Initials of the first name. (Year). *Main title: Subtitle*. Unpublished xy. Location: Institution.

Example:
Goebl, W. (2003). *The role of timing and intensity in the production and perception of melody in expressive piano performance*. Unpublished dissertation. Graz: University of Graz.

- **Collections in the bibliography:**

Collections / collective works are publications in which contributions from several authors are summarized. In citing such sources, they are usually registered by the editor, that is: if you refer to the entire collection (publication), the editor will then replace the author.
After the name, the abbreviation "Ed." needs to be given in brackets, and for several editors write "Eds.".

Model in the case of one editor:
Last Name, Initials of the First Name. (Ed.) (Year). *Main title: Subtitle*. Location: Publisher.

Example:
Metzger, C. (Ed.) (2003). *Conceptualisms in Musik, Kunst und Film*, Saarbrücken: Pfau.

Model in the case of several editors:
Last Name1, Initials of the first name1., & Last Name2, Initials of the first name2. (Eds.) (Year). *Main title: Subtitle*. Location: Publisher.

Example:
Parncutt, R., & McPherson, G. E. (Eds.). (2002). *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*. New York: Oxford University Press.

7.2.2 Non-independent/non-separate publications cited in the bibliography

- **Article in a collection in the bibliography + Lexicon/dictionary/encyclopedia entry in the bibliography:**

Model:
Last Name, Initials of the first name. (Year). Title of the article. In Initials of the first name. Last name of the editor(s) (Ed./s.). *Title of the entire publication: Subtitle* (p. x-y). Location: Publisher.

Example:
Dahlhaus, C. (1997). Musikwissenschaft und Systematische Musikwissenschaft. In C. Dahlhaus & H. de la Motte-Haber (Eds.). *Systematische Musikwissenschaft* (p. 25-48). Laaber: Laaber.

Model with two authors:
Last Name1, Initials of the first name1., & Last Name2, Initials of the first name2. (Year). Title of entry. In Initials of the first name1. Last Name1, Initials of the first name2. Last Name2 & Initials of the first name3. Last Name3 (Eds.). *Title of book* (p. xxx-xxx). Location: Publisher.

Example with two authors:
Prem, D., & Parncutt, R. (2008). Corporality in the timbre vocabulary of professional female jazz vocalists. In M. Marin, M. Knoche & R. Parncutt (Eds.). *Proceedings of the First International Conference of Students of Systematic Musicology* (p. 70-71). Graz: University of Graz.

• Article in a periodical (journal, yearbook, newspaper, etc.) in the bibliography:

Model:
Last Name, Initials of the first name. (Year). Title of the article. *Title of the journal*, *Volume number*(Year's issue number), p. x-y.

Examples:
Reicher, M. E. (2000). What is it to compose a musical work? *Grazer Philosophische Studien*, *58*(59), p. 203-221.

Bonds, M. E. (2020). "*Wozzeck's* worst hours": Alban Berg's Presentation Copy of *Wozzeck* to Eduard Steuermann. *Notes*, *76*(4), p. 527-534.

Example of a review article:
Daverio, J. (1994). Review of the book *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by R. A. Solie. *Current musicology*, 56, p. 86-101.

… when the review article has **its own title first**, then use the model:

Last Name, Initials of the first name. (Year). Title of review [Review of the book *Title of book*, by A. A. Author]. *Title of the journal*, *Volume number*(Year's issue number), p. x-y.

Example:
Cochran, K. (2007). Classical Compact Disc Review Sources on the Web [Review of *Gramofile; BBC Music Magazine; Classics Today; Classical Net; Classical Music Review*]. *Notes*, *64*(2), p. 338-341.

7.3 Citing Internet sources (websites, blogs, forums, online journals...) in the bibliography – Systematic Musicology

Basically, you cite Internet sources according to the same rules as for the printed ones.
However, for online sources, two elements are essential and always must be stated: the full Internet address (URL), and the retrieval date.
The URL and the retrieval date must be indicated in square brackets behind the bibliographic data: [retrieved from: URL, retrieval date:].
Articles and essays from an online journal are cited as contributions in a printed periodical, except you do not need to give the page scope in the bibliography.

Model:
Last Name, Initial of the first name. (Year). *Title of the text*. Location [retrieved from: xy, retrieval date: Month dd, yyyy].

Example for a website:
d´Holbach, P. H. D. (1752). *Lettre à une dame d´un certain age sur l´état présent de l´opéra*, Paris [retrieved from: http://clanfaw.free.fr/holbach/holbach.01.htm, retrieval date: September 20, 2017].

For bibliographical citation of the online sources (e.g. journal articles), the data needs to be given analogously to the printed media, that is: the author(s), the year, the title of the article, the journal title, the volume- and year's issue numbering, the bibliographic information on the URL, and the indication of the retrieval date.

Example for an online journal:
Ciciliani, M. (2011). Das Ohr hört nie allein. *kunsttexte.de_auditive-perspektiven* 4 [retrieved from: https://edoc.hu-berlin.de/bitstream/handle/18452/7521/ciciliani.pdf?sequence=1?isAllowed=y,   retrieval date: September 20, 2017].

Example for an article that is published <u>both</u> online and in print:
Here, the specification of page numbers is **not necessary!**

Model:
Last Name, Initials of the first name. (Year). Title of the article. *Title of the journal*, *Volume number*(Year's issue number) [retrieved from: xy, retrieval date: Month dd, yyyy].

Example:
Anderson, J., & Saariaho, K. (1992). Seductive Solitary. Julian Anderson Introduces the Work of Kaija Saariaho. *The Musical Times, 133*(1798) [retrieved from: www.jstor.org/stable/1002509, retrieval date: September 20, 2017].

Example for an article in an online lexica:
Solie, R. (n.d.). Feminism. In *Grove Music Online.* [retrieved from:
https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041237, retrieval date: October 21, 2022].

7.4 Citing audio- and audiovisual sources (CDs, LPs, DVDs, VHS') in the audiovisual reference list – Systematic Musicology

• CDs and LPs:

If you cite audio- or audiovisual materials, a clear identification of the medium (CD, LP, DVD or VHS) <u>between the title and the location</u> must be given. Necessary information is: name of the performer, title, indication of the medium, name of the director/conductor etc., location, label and year.

Model for a song on a CD:
Last Name, Initial of the first name. (Year). Main title: Subtitle. In *Title* [CD/LP/DVD/VHS]. Conducted by xy/under the direction of xy. Location: Label.

Example:
lang, k.d. (2008). Shadow and the frame. In *Watershed* [CD]. New York: Nonesuch Records.

• DVDs, VHS and YouTube videos:

If you cite audiovisual materials such as DVDs or VHS videos, you should enable a clear identification of the medium. The title, the direction, the media type, the label and the year are to be mentioned. Additions such as "Director's Cut" or "Special Edition" may be stated.

Model:
Last Name, Initial of the first name. (Director) (Year). *Main title: Subtitle* [DVD/VHS]. Location: Label.

Examples:
Fraudreau, M. (Director) (2008). *Cadmus & Hermione. Tragédie lyrique de Lully et Quinault* [DVD]. Paris: Alpha.

Denyer, I. (Director) (1999). *Spice Girls in America. A Tour Story* [VHS]. Los Angeles: Virgin Records.

• YouTube / Facebook videos:

The medium and the platform must be stated after the title. The performer/author/publisher is given first, followed by the year, the title, [the content form], the platform and the duration (in that order). The link and the retrieval date must be stated, as well.

Examples:
Harvard University. (2019). *Soft robotic gripper for jellyfish* [Video]. YouTube. 1':06'' [retrieved from: https://www.youtube.com/watch?v=guRoWTYfxMs, retrieval date: October 13, 2021].

Walker, A. (s.a.). *Playlists* [YouTube channel]. YouTube [retrieved from:
https://www.youtube.com/user/DjWalkzz/playlists, retrieval date: October 13, 2021].

City Girls (2019). *Act Up* [Video]. YouTube. 3':24'' [retrieved from: https://www.youtube.com/watch?v=F_VsAvS1kuo&ab_channel=CityGirlsVEVO, retrieval date: October 13, 2021].

7.5 Citing images in the list of illustrations – Systematic Musicology

The use of visual material must be proven by its sources, as well. Within the text, the following must be stated in the caption: Figure xy: *Title*

In addition, a list of illustrations must be provided, detailing the sources. It is important to locate and cite the creator or the copyright holders of the image (+ add the copyright symbol!).

Model 1 (photo in online journal):
Figure xy: *Title* (© First Name Last Name of the copyright holder. See: Last Name, Initial of the first name of the author. (Year). Title of the article, *Title of the journal*, *Volume number*(Year's issue number) [retrieved from: xy, retrieval date: Month dd, yyyy]).

Example 1:
Figure 1: *Sophia Brommer and Kyungho Kim in Gounods «Roméo et Juliette» an der Oper Graz* (© Werner Kmetitsch. See: Zinnecker, F. (2018). Segen der Technik. Werner Kmetitschs Bilderstoßen auf begeisterte Resonanz, *Das TheaterMagazin, 11* [retrieved from: https://www.der-theaterverlag.de/theatermagazin/dtm/theatermagazin-11-2018/theaterfotografie-11-werner-kmetitsch/, retrieval date: July 7, 2023]).

Model 2 (image in a collection):
Figure. xy: *Title* (© First Name Last Name of the holder of the copyright. See: Last Name, Initial of the first name of the author. (Year). Main title. Subtitle. In Initials of the first name1. Last Name1 & Initials of the first name2. Last Name2 (Eds.). *Title of book. Subtitle of the book* (p. xy). Location: Publisher).

Examples:
Figure 2: *Don Giovanni* (© Monika Rittershaus. See: Mösch, S. (2011). Geistes Gegenwart? Überlegungen zur Ästhetik des Regietheaters in der Oper. In A. Mungen (Ed.). *Mitten im Leben. Musiktheater von der Oper zur Everyday Performance* (p. 83). Würzburg: Königshausen & Neumann).

Figure 3: *Rheingold stage design 1983* (© Landesarchiv NRW Abt. Ostwestfalen-Lippe. See: Rauch, S. (2014). *Bühnentechnik – eine verkannte Kunst? oder: Wer ist eigentlich Walter Huneke?.* In S. Döhring & S. Rauch (Eds.). *Musiktheater im Fokus. Gedenkschrift für Heinz Becker* (p. 380). Sinzig: Studiopunkt-Verlag).

!!! Attention: Caution is advised if you as an author want to **publish** a scientific article. The image material is usually protected by copyright. In this case, permission for use must be obtained by the rights holder (the authors themselves, the publishers, the archives...) → With kind permission of xy OR accompanied by an exact citation of the source provided by the rights holder.

7.6 Citing sheet music editions in the music index – Systematic Musicology

Citation of sheet music excerpts differs from the literature citation only by the indication of the music bar (*Takt*), that is – measure, stated by the symbol "m." (for one bar only), i.e. – with "mm." for a bar scope (in the text), while the specific data on the sheet music, such as: "Score" (Partitur), "Parts" (Stimmen), or "Piano reduction" (Klavierauszug), **<u>should not be</u>** listed in the bibliography, but in a separate music index.

Example for citation in the flow text:
As can be seen in Berg's score (1966, m. 52).

Example in the music index:
Berg, A. (1966). *Der Wein. Konzertarie (Charles Baudelaire – Stefan George)*. Score. Wien: Universal Edition.

If you are citing a work that has been published **within** a complete edition (*Gesamtausgaben*), then it should be cited as part of a collection/collective work.

Example for citation in the flow text:
Such procedure is detactable in the composer's *Lied*, as well. (Mahler, 1982, m. 35).

Model for the music index:
Last Name, Initial of the first name. (Year). *Title of the work*. In Initial of the first name Last name of the editor(s), *Title of the complete edition* with all the specifications. Location: Publisher.

Example for the music index:
Mahler, G. (1982). *Lieder eines fahrenden Gesellen*. Orchestral version. In Z. Roman (Ed.), *Gustav Mahler. Sämtliche Werke – Kritische Gesamtausgabe* 13/1. Wien et al.: Universal Edition.

7.7 Citing various other sources

7.7.1 Letters in the bibliography

Model:
Last Name, Initials of the first name. (Year). Letter from xy to xy (dd.mm.yyyy). Location*.

* Here, what is meant by 'location', is its current location, or – where the document can be found in the present.

Example:
Adler G. (1911). Draft of a letter from Guido Adler to an unidentified recipient (13.01.1911). Library of the Municipal and Provincial Archives of Vienna.

7.7.2 Archival sources

While most publications can be clearly identified by the title, author, place of publication, publisher and year of publication, this data is only partially applicable or available for archival documents. In the case of archival documents, the **call numbers** are the central feature for identifying the source. **Attention: The composition of archival call numbers can vary from archive to archive**, which is why the following model and example only serve as an orientation!

Model: Last Name, Initials of the first name. (Year). *Title,* Location*, Archive, Call number.

* Here, what is meant by 'location', is its current location, or – where the document can be found in the present.

Example: Fuchs, A. (1827). *Notizen zur Rollenbesetzung in La Clemenza di Tito KV 621*, Salzburg, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana: Doc1827p/1.