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STYLE GUIDE FOR DISSERTATIONS, DOCUMENTS, THESES, RESEARCH PAPERS, AND PUBLICATIONS

This document is intended to assist undergraduate and graduate students with the formatting of scholarly writings in musicology, ethnomusicology, and music theory. The formatting style used by all three disciplines is Chicago Style, whose general principles are illustrated below, particularly as they apply to musical scores. This document does not provide guidelines for writing in music education, as that field has adopted the style of the American Psychological Association.

This Style Guide is divided into the following sections: I. Musical Titles and Terms in the Body of the Text, II. Bibliographic Citations in 1. Writings about Music, 2. Audio and Video Recordings, 3. Scores, 4. Internet Sources. Within each section, you will find general explanations of common formatting situations, followed by complete citations offered as examples.

I. MUSICAL TITLES AND TERMS IN THE BODY OF THE TEXT

Titles of Musical Works: The basic goals of the formatting guidelines are to differentiate between common nouns for labeling musical compositions (e.g., songs, dances, marches) and more specific proper nouns (Symphony No. 1, *Symphonie fantastique*, Prelude in C, *Fantastic Dance*, *Slavonic Dance*), as well as to distinguish between an entire work and a part of a work with its own title.

Genres as common nouns: For a general reference to a musical genre, no special formatting is required, as long as the word is in your Webster's dictionary. Thus, e.g., symphony, string quartet, prelude, fugue, folk song, mazurka, etc., are used without capital letters or italics.

Reference to works with generic names: Capitalize the words, but do not use italics. Examples: Symphony No. 1 in C, Op. 30; Prelude and Fugue in C; Partita in A; Mazurka in A Minor.

Reference to a uniquely named work: When the composer (and it must be the composer!) creates a special title or alters a standard generic title, that special title is put in italics: *Symphonie fantastique*, *The Nutcracker*, *Hungarian Rhapsody No. 2*, *Etude transcendente*, *Mephisto Waltz*, Ravel's *La Valse* (because it's actually a symphonic poem). Note that in English titles capitals are used for all big words, called "headline style"; in Italian or Spanish titles only the first word is capitalized, called "sentence style" (in French titles the first two words are capitalized if the first word is an article); and in German titles only nouns are capitalized.

Subtitles and nicknames not from the composer: The rule here is to separate the original from the added, unofficial or casual title. Put any of the latter, no matter how commonplace they are, into quotation marks and parentheses. Examples: Sonata in C-sharp Minor, Op. 27, no. 2 ("Moonlight"), Symphony No. 45 ("Farewell"), Symphony No. 5 ("Reformation").

Reference to a part of a work or to an independent song: This rule comes to music from literature: book titles are put in italics but chapter titles of a book (i.e., parts in a book) are put in quotation marks. Examples: the aria "Una voce poco fa" from *Il barbiere di Siviglia*, the instrumental number "Hochzeitsmarsch" from *Lohengrin*. Thus, songs within cycles are put in

quotation marks when followed by the title of the cycle or discussed in the context of the cycle, e.g., “Im wunderschönen Monat Mai,” *Dichterliebe*. Songs that are self-standing, e.g., *Erlkönig*, *Can't Buy Me Love*, may be put in italics or may be enclosed in quotation marks, e.g., “Erlkönig,” “Can't Buy Me Love,” depending on the context.

Tempo marking or a genre used as a title of a movement: In instrumental music, an exception is made for movements in a work. If the movement title is merely a tempo marking or musical genre, capitalize the first word, but don't use quotation marks. Examples: the Allemande from Bach's *French Suite*, No. 5; the Scherzo from Beethoven's *Symphony No. 3*; Adagio funebre; Allegro con brio.

A general comment about italics applied to musical terms: Foreign musical terms that have become so common as to be included in a standard dictionary, such as Webster's, are not italicized. Thus, tempo, allegro, crescendo, mazurka, allemande, partita, suite, scherzo, rubato, overture do not require italics. However, less common foreign musical terms, such as *espressivo*, *subito*, *ritard.*, *ausdrucksvoll*, *sehr schnell*, *krakowiak*, *Klavier*, *Alphorn*, and *Vorspiel*, do.

More on foreign terms and plurals: The plural of terms such as tempo, concerto, and libretto should follow English usage and take an “s.” If your foreign term is in italics you must use the foreign plural form, e.g., *voce* becomes *voci*.

References to Pitch Names and Keys: Pitch names in English are formatted in capital letters, as long as the register of the pitch is not needed: e.g., C, D, E, E-flat or F-sharp. (Eb and F# are informal abbreviations.) There are two current systems in use for referring to the register of the pitch:

Helmholtz	scientific
C ₁₁₁	C-1
C ₁₁	C0
C ₁	C1
C	C2
c	C3
c ¹ (i.e., middle C)	C4
c ¹¹	C5
c ¹¹¹	C6

In references in your prose to keys and triads, it is clearest to spell out the mode, e.g., C major or C minor. When keys are included in the title of a work, use capitals. Examples: Sonata in C Major; Symphony in C Minor.

II. BIBLIOGRAPHIC CITATIONS

Chicago Style is commonly used in dissertations and writings about music. The slimmed-down version for students of the complete *Chicago Manual of Style* is: Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 8th ed. Revised by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. Chicago: University of Chicago Press, 2010. The numbers in the citations below refer to the paragraph in Turabian that contains a rule governing the format of that citation.

General remarks

Punctuation in footnotes: A footnote can be thought of as one long sentence, its components separated by commas or round brackets.

Punctuation in bibliographic entries: A bibliographic reference can be thought of as consisting of four sentences separated by periods: 1. author, 2. title, 3. further information about the title, e.g., editor, volume in a series, 4. publishing information.

Check the Worldcat database (included in the UGA Library's GALILEO listing of databases on their webpage) for vital information missing on the score or book, e.g., date of publication.

Reserve italics for its proper use. It is not a decorative font. Nor should it be used to emphasize a word in a sentence.

Online sources

URL and DOI

"In many cases the contents of the print and electronic forms of the same publication are intended to be identical... In practice, because there is always the potential for differences, intentional or otherwise, authors should cite the version consulted. Chicago recommends including a URL or DOI to indicate that a work was consulted online" (*Chicago Manual of Style*, 16th ed., 14.10).

"Although a URL has the potential to lead readers directly to the source cited, it is also the most vulnerable element in a citation; the source to which a URL points is apt to move to a different location on the web or to disappear altogether" (*Chicago*, 14.5). For this reason Chicago prefers providing the DOI. "A DOI (Digital Object Identifier) is a unique and permanent name assigned to a piece of intellectual property such as a journal article or book (or a component thereof), in any medium in which it is published... Authors should include DOIs rather than URLs" (*Chicago*, 14.6). The DOI name can be resolved by entering it into the text box on <http://www.doi.org/>

Access Date

"An access date—that is, the self-reported date on which an author consulted a source—is of limited value... Chicago does not therefore require access dates in its published citations of electronic sources unless no date of publication or revision can be determined from the source" (*Chicago*, 14.7). Thus, use one date or the other, but not both. See, for example, the following footnotes provided by *Chicago*:

1. *Encyclopaedia Britannica Online*, s.v. "Sibelius, Jean," accessed July 19, 2008, <http://original.britannica.com.proxy-remote.galib.uga.edu/eb/article-9067596>.

2. *Wikipedia*, s.v. "Stevie Nicks," last modified July 19, 2008, http://en.wikipedia.org/wiki/Stevie_Nicks.

Compare, however, the following footnote in Turabian (17.7.1), which departs from the format recommended in *Chicago* in including both date of modification and date of access.

23. "Wikipedia Manual of Style," *Wikipedia*, last modified September 2, 2011, accessed September 3, 2011, http://en.wikipedia.org/wiki/Wikipedia:Manual_of_Style.

1. WRITINGS ABOUT MUSIC

Books

Goss, Glenda Dawn. *Sibelius: A Composer's Life and the Awakening of Finland*. Chicago: University of Chicago Press, 2009.

Bouquet, Marie-Thérèse. *Il Teatro di Corte dalle origini al 1788*. Vol. 1 of *Storia del Teatro Regio di Torino*, edited by Alberto Basso. Turin: Cassa di Risparmio di Torino, 1976.

Books, translated/edited

Asaf'ev, Boris. *Symphonic Etudes: Portraits of Russian Operas and Ballets*. Edited and translated by David Haas. Lanham, MD: Scarecrow Press, 2008.

Antokoletz, Elliot. *Musical Symbolism in the Operas of Debussy and Bartók*. New York: Oxford University Press, 2008. doi:10.1093/acprof:oso/9780195365825.001.0001.
(online version of the book)

Brown, Howard Mayer, and Stanley Sadie, eds. *Performance Practice: Music Before 1600*. New York: W. W. Norton & Company, 1990.

Mattheson, Johann. *Der vollkommene Capellmeister*. 1739. Edited by Friederike Ramm. Kassel: Bärenreiter, 1999.

[footnote] Johann Mattheson, *Der vollkommene Capellmeister* (1739; ed. Friederike Ramm, Kassel: Bärenreiter, 1999), 644.

(17.1.3.2 for placement of the original date of publication)

Articles in Books

Levin, Robert D. "Performance Practice in the Music of Mozart." In *Cambridge Companion to Mozart*, edited by Simon Keefe, 227-45. Cambridge: Cambridge University Press, 2003.
(essays by different people collected together by the editor)

[footnote] Robert D. Levin, "Performance Practice in the Music of Mozart," in *Cambridge Companion to Mozart*, ed. Simon Keefe (Cambridge: Cambridge University Press, 2003), 230.

Articles in Print Journals

Fulcher, Jane F. "The Politics of Transcendence: Ideology in the Music of Messiaen in the 1930s." *Musical Quarterly* 86, no. 3 (Autumn 2002): 472-507.

Brown, Bruce Alan, and John A. Rice. "Salieri's *Così fan tutte*." *Cambridge Opera Journal* 8, no. 1 (March 1996): 17-43.

[footnote] Bruce Alan Brown and John A. Rice, "Salieri's *Così fan tutte*," *Cambridge Opera Journal* 8, no. 1 (March 1996): 18.

Articles in Print Journals Consulted Online

Brown, Bruce Alan, and John A. Rice. "Salieri's *Così fan tutte*." *Cambridge Opera Journal* 8, no. 1 (March 1996): 17-43. doi:10.1017/S0954586700002834.

(Note that citing the DOI is preferable to citing a URL such as in the citation immediately below. You will find the DOI if you view the article on the Cambridge University Press

website via a search for the journal on the UGA Library webpage. With a DOI, a date of access is not needed)

Brown, Bruce Alan, and John A. Rice. "Salieri's *Così fan tutte*." *Cambridge Opera Journal* 8, no. 1 (March 1996): 17-43. Accessed December 8, 2014. <http://www.jstor.org/stable/823700>. (It is better to cite the DOI instead of the URL for jstor access)

Articles in Online Journals

Taylor, Timothy D. "Music and Advertising in Early Radio." *ECHO: A Music-Centered Journal* 5, no. 2 (Fall 2003). Accessed April 6, 2007. <http://www.echo.ucla.edu/Volume5-Issue2/table-of-contents.html>.

[footnote] Timothy D. Taylor, "Music and Advertising in Early Radio," *ECHO: A Music-Centered Journal* 5, no. 2 (Fall 2003), accessed April 6, 2007, <http://www.echo.ucla.edu/Volume5-Issue2/table-of-contents.html>. (17.2.4.1 for "Fall", not "fall.")

Dissertations

Murphy, Priscilla Coit. "What a Book Can Do: *Silent Spring* and Media-Borne Public Debate." PhD diss., University of North Carolina, 2000. (formerly "Ph.D"; also now MA, MM, DMA)

Articles in *New Grove*

Wessely, Othmar. "Martín y Soler, Vicente." In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 20 vols., 11:735-6. London: Macmillan, 1980.

Link, Dorothea. "Martín y Soler, Vicente." In *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., 16:1-4. London: Macmillan, 2001. (Note: no space within 16:1-4)

Online edition. Here is the format recommended on the *Oxford Music Online* website:

Link, Dorothea. "Martín y Soler, Vicente." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed December 8, 2014, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/17943>.

To make the citation conform to Chicago Style, we need to replace the period in the middle of the dictionary's title with a comma, colon, or slash. A slash would be most appropriate here, as it is used to mean "or" within *New Grove* house style. Then "accessed December 8, 2014" needs to be preceded and followed by periods. Thus, the corrected citation would read:

Link, Dorothea. "Martín y Soler, Vicente." *Grove Music Online/Oxford Music Online*. Oxford University Press. Accessed December 8, 2014. <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/17943>.

There are, however, further problems with this citation. First, giving the access date can imply that the article is more recent than 2001, the date of the print publication, which is not the case. Second, unlike some websites where the content can change anytime (see next citation), the content of *Grove Music Online* is largely stable, so the date on which you view an article is only marginally relevant. The only changes found in *Grove Music Online* consist of updates and the addition of new articles, both of which are signaled in the articles themselves. An updated article

is identified by a phrase such as “Updated and revised 1 July 2014” in the left-hand, blue column, above “Article contents.” Similarly, a new article, i.e., an article added to *Grove Music Online* since 2001, is identified by a phrase such as “New 1 July 2014.” These dates should be provided in the citation instead of the access dates. Most people will follow the publisher’s recommended format, despite its flaws. However, if you need more precision in your reference, you should feel free to modify the format.

Articles from Websites

Petersen, Barbara. “About William Schuman.” The William Schuman Music Trust Website. Accessed July 16, 2006. http://www.williamschuman.org/frames/fr_about.htm. (17.7.1)

2. AUDIO AND VIDEO RECORDINGS

General Remarks

If the title of a recording consists only of the title of the recorded work, then you should treat the title of the musical work like a book title and italicize it in your footnote or bibliography. Following the *Journal of the American Musicological Society* we treat opus numbers, Köchel numbers, etc., as part of the title and both capitalize and italicize them.

Please note that the editors of Turabian, 8th ed., are non-music-specialists; where their guidelines for sound recordings (17.8.4) differ from those illustrated in the examples below, please follow the HHSOM Style Guide. Contrary to the editors’ advice, it is not necessary (or sometimes even possible) to include the date of recording. Do so only if the date is somehow critical, e.g., in the case of a reissued historical recording or to distinguish a particular recording from among Karajan’s innumerable recordings of the complete Beethoven symphonies.

Sample Entries

Adams, John. *The Death of Klinghoffer*. Directed by Penny Woolcock and performed by Yvonne Howard, Susan Bickley, Tom Randel, Sanford Sylvan, Christopher Maltman, Kamel Boutros, Leigh Melrose, and the London Symphony Orchestra and Chorus, conducted by John Adams. Decca, 2003. DVD.

Bach, Johann Sebastian. Suite No. 1 in G Major, BWV 1007. Performed by Yo-Yo Ma on *The 6 Unaccompanied Cello Suites: Complete*. CBS Records, 1990. CD.

Chopin, Frédéric. Ballade No. 4, Op. 52. Performed by Evgeny Kissin on *Chopin: The Four Ballads; Berceuse, Op. 57; Barcarolle, Op. 60; Scherzo, Op. 54, no. 4*. RCA/Victor, 1999. CD.

Guthrie, Woody. *Pete Seeger Sings Woody Guthrie*. Performed by Pete Seeger. Folkways, 1968. Audiocassette.

Lewiston, David, comp. *Fiestas of Peru: Music of the High Andes*. Nonesuch Records, 1972. LP.

Mahler, Gustav. *Symphony No. 1 in D Major (“Titan”)*. Conducted by Leonard Bernstein with the Concertgebouw Orchestra. Deutsche Grammophone 431 036-2, 1989. CD. (Here the manufacturer’s number was included to avoid confusion with another recording by the same manufacturer. The recording number should be taken from the disc face, not the faces/spine of a LP sleeve, CD case, or DVD container.)

Monteverdi, Claudio. *L'Orfeo*. Directed for stage by Pierre Audi and for television by Hans Huscher, and performed by John Mark Ainsley and the Concerto Palatino, conducted by Stephen Stubbs. Opus Arte, 2005. DVD.

Pink Floyd. "Atom Heart Mother." Recorded April 29, 1970, Fillmore West, San Francisco. Streaming audio. Accessed July 7, 2011. <http://www.wolfgangsvault.com/pink-floyd/concerts/fillmore-west-april-29-1970.html>
(Note that Pink Floyd is not Floyd, Pink when alphabetized in a bibliography.)

Shostakovich, Dmitrii Dmitrievich. *Concerto No. 2 in G Major for Cello and Orchestra, Op. 126*. Performed by Pieter Wispelwey, violoncello, and the Sinfonietta Cracovia, conducted by Jurjen Hempel. Channel Classics, 2008. CD.

Wagner, Richard. "Ride of the Valkyries." On *Wagner's Greatest Hits*. Conducted by George Szell with the Cleveland Orchestra. Columbia, n.d. LP

Liner Notes

Barbier, Pierre E. Liner notes to Sergey Prokofiev, *They are Seven, Akkadian Incantation, Op. 30*. Conducted by Karel Ancerl with the Czech Philharmonic Orchestra. Praga R254044, 1992. CD.

3. SCORES

General Remarks: Citing scores is complex. The citations below have been devised following the principles of Chicago Style, but there is room for alternative formats. Some points to keep in mind:

1. Generic titles of compositions, such as "Sonata in G," are not normally italicized in the body of the text, as discussed above. However, when the name of such a work functions as the title of a score or a recording in a footnote or a bibliographic citation, it is put in italics. Opus numbers, Köchel numbers, etc., are considered part of the title and are therefore subject to headline-style capitalization and italicization.
2. We retain the variant spellings of works as they appear in the titles of books and recordings. However, we change capitalization, italicization, and some punctuation (the colon between the title and subtitle) to conform to academic convention.
3. We do not adopt the variant spellings of works contained within a volume but, instead, construct a title in English in its most complete form, e.g., "Piano Sonata No. 23 in F Minor, Op. 57 ("Appassionata").
4. Please note the formats for citing reprint editions, such as Dover scores, and complete works editions.
5. Generally imprint information should come from data provided at the bottom of the first page of music in the score being referenced, for reprints and subsequent printings can see cover and title-page information change even if the content does not.

Sample Entries in Bibliographic Format

Sets of Works

Bach, Johann Sebastian. "Invention No. 8 in F Major," *Two-Part Inventions*. Edited by Hans Bischoff. Miami: Belvin, 1988.

(The set was composed by the composer.)

Beethoven, Ludwig van. Piano Sonata No. 23 in F Minor, Op. 57 (“Appassionata”). In *Beethoven Klaviersonaten*, edited by B. A. Wallner, vol. 2. Munich: G. Henle Verlag 1980.

(The set was assembled by an editor. B. composed and published his sonatas individually.)

Operas, Arias, and Songs

Monteverdi, Claudio. *L’Orfeo*. Facsimile reprint of the Venice 1615 edition. Introduction by Denis Stevens. [London]: Gregg International Publishers Limited, 1972.

Mozart, Wolfgang Amadeus. *The Marriage of Figaro*. Vocal score by Erwin Stein. [New York]: Boosey & Hawkes, 1947.

(The city of publication was not named on the score but was obtained from a source such as Worldcat.)

Schubert, Franz. “Das Wandern,” *Die schöne Müllerin*. In *First Vocal Album (for High Voice)*. New York: G. Schirmer, 1895.

(The editor was not identified on the score.)

Schumann, Robert. *Kennst du das Land*. In *Sämtliche Lieder*, edited by Max Friedlaender, 2:212-5. Frankfurt: Peters, n.d.

(also possible: “Kennst du das Land”)

Schumann, Robert. *Kennst du das Land*. In *Norton Anthology of Western Music*, 2nd ed., edited by Claude V. Palisca, 2:338-42. New York: Norton, 1988.

Different Editions of the Same Work

Beethoven, Ludwig van. Piano Sonata No. 15 in D Major, Op. 28 (“Pastoral”). In *Ludwig van Beethoven: Piano Sonatas*, Urtext edition by Heinrich Schenker, revised by Erwin Ratz, 1:262-84. Vienna: Universal Edition, 1946.

(Note that the title of the sonata is identical in this and the following two citations; librarians call it the uniform title)

Beethoven, Ludwig van. Piano Sonata No. 15 in D Major, Op. 28 (“Pastoral”). In *Beethoven: Sonatas for Pianoforte*, edited by Harold Craxton, commentaries and notes by Donald Francis Tovey, vol. 2. London: The Associated Board of the Royal Schools of Music, 1958.

Beethoven, Ludwig van. Piano Sonata No. 15 in D Major, Op. 28 (“Pastoral”). In *Beethoven: Klaviersonaten*, edited by Hans Schmidt, vol. 2. *Beethoven Werke*, series 7, vol. 3. Munich: G. Henle Verlag, 1976.

Debussy, Claude. “Le vent dans la plaine,” *Préludes, 1er livre*. Vol. 2 of *Klavierwerke*, edited by Eberhardt Klemm. Leipzig: Edition Peters, 1969.

Debussy, Claude. “Le vent dans la plaine,” *Préludes*. Book 1. Paris: Durand, 1910.

(The composer composed them as a set called *Préludes*, but he published each book at different times, book 1 in 1910 and book 2 in 1913.)

- Debussy, Claude. "Le vent dans la plaine," *Preludes, Book 1: The Autograph Score*. Facsimile, with an introduction by Roy Howart. New York: The Pierpont Morgan Library, 1987.
- Debussy, Claude. "Le vent dans la plaine," *Preludes for Piano, Books 1 and 2*. Edited by James R. Briscoe. New York: G. Schirmer, 1991.
(“Books 1 and 2” are here part of the title, similar in meaning to, for example, *The Complete Preludes for Piano*.)
- Mozart, Wolfgang Amadeus. *Concerto for Oboe and Orchestra, K. 314: Copy of the 18th-Century Oboe Part*. Buffalo: Buried Treasures Ensemble Press, 1988.
(“K. 314” is italicized here, since it is embedded in a compound title.)
- Mozart, Wolfgang Amadeus. *Konzert in C für Oboe und Orchester, KV 314 (285d)*. Piano reduction by Heinz Moehn, based on the *Neue Mozart Ausgabe*. Kassel: Bärenreiter, 1986.
(We retain the German spelling of the Köchel number; see 17.1.2 and 22.3.)
- Mozart, Wolfgang Amadeus. *Oboe Concerto in C Major, K. 314*. Preface by Bernhard Paumgartner. London: Boosey & Hawkes, 1948.
(The editor is implied to be Paumgartner, so we could also have written “Edited by Bernhard Paumgartner,” but the wording above is more precise and also tells us that the score includes a preface.)
- Handel, Georg Friedrich. *The Messiah*. Edited by John Tobin. *Hallsche Händel-Ausgabe*, series 1, vol. 17. Kassel: Bärenreiter, 1965.
- Handel, Georg Frideric. *Messiah*. Vocal score by Max Schneider based on John Tobin’s *Halle Handel Edition*. Kassel: Bärenreiter, 1972.
(*Halle Handel Edition* is identical to *Hallsche Händel-Ausgabe*.)
- Händel, Georg Friedrich. *Der Messias*. Vocal score by Max Schneider, with German trans. by Konrad Ameln, based on John Tobin’s edition. Kassel: Bärenreiter, 1972.
(note the different spellings of the composer’s name in the three editions.)
- Bach, Johann Sebastian. “*Ein feste Burg ist unser Gott*”: *Cantata for the Feast of Reformation, BWV 80*. Edition by Frieder Rempp from *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke*, series 1, vol. 31. Bärenreiter Study Scores 265. Kassel: Bärenreiter, 1987.
(Title within title takes quotation marks, 17.1.2.1. Colon follows quotation marks, 21.11.2.1. Present series in roman type with headline-style capitalization.)
- Bach, Johann Sebastian. “*Ein feste Burg ist unser Gott*”: *Kantate zum Reformationfest, BWV 80*. Vocal score (German, English) by Reinhold Kubik. Neuhausen-Stuttgart: Hänssler, 1985.

Different Settings of the Same Work

- Barber, Samuel. *Adagio for String Orchestra, Op. 11*. Arranged from String Quartet, 2nd movement. [New York:] G. Schirmer, [ca.1939].
- Barber, Samuel. *Adagio for Strings, Op. 11*. Arranged for organ by William Strickland. New York: G. Schirmer, [1949].

Barber, Samuel. *Agnus Dei*. Arranged for chorus and piano or organ, from *Adagio for Strings*, Op. 11. New York: G. Schirmer, 1939.
(*Adagio for Strings* is a title like *Slavonic Dance* and thus needs to be italicized.)

Barber, Samuel. *String Quartet, Op. 11*. G. Schirmer's Edition of Study Scores of Orchestral Works and Chamber Music 28. New York: G. Schirmer, [ca.1943].
(For series see Turabian 17.1.5; for examples see below)

Complete or Collected Works Editions

Bach, Carl Philipp Emanuel. Symphony No. 2 in E-flat Major. Edited by David Kidger. *Carl Philipp Emanuel Bach: The Complete Works*, series 3, vol. 3, pp. 34-60. Los Altos, CA: The Packard Humanities Institute, 2005.

Fauré, Gabriel. *Messe de Requiem, Op. 48: Version de 1900*. Edited by Christina M. Stahl and Michael Stegemann. *Gabriel Fauré: Oeuvres complètes*, ser. 1, vol. 2. Kassel: Bärenreiter, 2011.

(NB. 2 spin-off publications immediately below: 1. the score from the complete-works edition published individually as a single volume and 2. a vocal score made from the complete-works orchestral edition. Neither is technically part of the complete-works edition, which is why they are enclosed in round brackets here)

(Fauré, Gabriel. *Messe de Requiem, Op. 48*. Urtext edition by Christina M. Stahl and Michael Stegemann taken from *Gabriel Fauré: Oeuvres complètes*. Kassel: Bärenreiter, 2011.)

(Fauré, Gabriel. *Messe de Requiem, Op. 48*. Vocal score by Martin Focke based on the *Gabriel Fauré: Oeuvres complètes* edition. Kassel: Bärenreiter, 2011.)

Mozart, Wolfgang Amadeus. *Le nozze di Figaro*. Edited by Ludwig Finscher. *Neue Mozart Ausgabe*, series 2, workgroup 5, vol. 16. Kassel: Bärenreiter, 1970.
(Abbreviated where appropriate as *NMA*, II/5/16. *NMA* is treated as the title of a multi-volume work (17.1.4.2), not as a series (17.1.5). NB. the entire *NMA* has been digitized and is available free online under the name *NMA Online*).

Mozart, Wolfgang Amadeus. "Porgi amor," *Le nozze di Figaro*. Edited by Ludwig Finscher. *Neue Mozart Ausgabe*, series 2, workgroup 5, vol. 16, pp. 161-6. Kassel: Bärenreiter, 1970.

Ockeghem, Jean de. Gloria, *Missa super l'homme armé*. In *Monumenta polyphoniae liturgicae Sanctae Ecclesiae Romanae*, ser. 1, vol. 1, fasc. 6, pp. 130-3. Rome: Societas Universalis Sanctae Ceciliae, 1948.

(movements of the mass do not take italics or quotation marks)

Verdi, Giuseppe. *Giovanna d'Arco*. Edited by Alberto Rizzuti. *Works of Giuseppe Verdi*, series 1, vol. 7. Chicago: University of Chicago Press; Milan: G. Ricordi, 2008.
(compare the citation in Turabian, 17.8.5.3, which was created by non-music-specialists, and which contains two mistakes: complete works should not be treated as a series and genre and librettist do not form part of an opera's title)

Series

Barber, Samuel. *String Quartet, Op. 11*. G. Schirmer's Edition of Study Scores of

Orchestral Works and Chamber Music 28. New York: G. Schirmer, [ca.1943].

Beethoven, Ludwig van. Cello Sonata No. 3 in A Major, Op. 69. In *Five Sonatas (for Cello and Piano)*, edited by Janos Starker. Great Performer's Edition. New York: G. Schirmer, 1981.

Haydn, Joseph Franz. *Concerto en mi bémol pour trompette*. Edited and cadenza by Jean Thilde. Collection Maurice André. Paris: Gerard Billaudot, 1972.

James, Eric. *Making Music with Charlie Chaplin*. Filmmakers Series 21. Lanham, MD: Scarecrow Press, 2000.

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LAYOUT OF DISSERTATIONS AT UGA <http://www.grad.uga.edu/academics/thesis.html>

Further Points about Format

1. Footnotes

The numbering of footnotes begins anew in each chapter, with complete citations for each item the first time it is cited in the chapter.

2. Captions for Musical Examples

Sample caption: Example 4. Frédéric Chopin, Polonaise, Op. 5, no. 1, mm. 1-4

UGA guidelines stipulate that the captions be placed beneath the musical examples. However, Mike Dean, head of formatting at Graduate Studies, told me verbally on 2 May 2013 that captions can also be placed above the musical example, so long as it is done so consistently within the document.