HOUSE STYLE & CITATION FORMAT

Introduction
When writing an essay, a review, a programme note, a proposal or any other document that you are to submit toward your degree, you need to *style* that submission according to the formatting and presentation guidelines outlined in this document. Such House Style conventions are stipulated to ensure conformity and to aid comprehensibility for your readers.

Setting your work out on the page

- Your exam number should appear in the header of each page.
- Each page should have a page number either in the header or the footer.
- Space the main text and Resource List 2.0 or 1.5 lines (including set-off quotations); footnotes may be single-spaced.
- Set the margins to 2.5 cm at least.
- Use an easily readable font such as Calibri.
- Set your work in 11 pt or 12 pt type (not smaller).
- Indent the first line of new paragraphs, except the first paragraph of an essay or section.
- Do not include line spaces between paragraphs.
- It is fine to print on both sides of the paper.

Styling quotations, numbers, dashes and dates

- Quotation marks should be single; double quotation marks should be used only 'for a "quotation" within a quotation'.
- At the end of a quote, only those punctuation points that appeared in the original material should be included within the quotation marks; all others follow the closing quotation marks (so-called 'British Style').
- If the quote is more than three lines long, then set it off from the text by putting the quote in a separate paragraph, indented from the left and right by 2 cm within the main margins and in the same size type as the main text; do not surround a set-off quote with quotation marks.
- Use ellipses (three full stops in a row ... with a space on either side) when leaving material out from within a quote; use four dots if the cut includes a full stop; ellipses are not used at the beginning or end of quotes, unless they appear in the original
- Use square brackets only for editorial interpolations within quoted matter.
- Spell out numbers from one to ten, except for references to pages, bars, works (e.g. Symphony no.5; bar 6), centuries (see below) or for lists of numbers; use numerals from 11 onwards.
- Use sixteenth century (or sixteenth-century when used as an adjective), rather than 16th century, 16th century or Sixteenth Century.
- Put a space on either side of dashes – like this.
- Dates should appear as: 23 March 1969, 1960–70, the 1960s, the fifties.

Titles of publications, films and articles

- Titles of books, recordings, journals, operas and films should always appear *in italics* (in text, footnotes and Resource Lists)
- Titles of articles should appear in single quotation marks, not in italics (in text, footnotes and Resource Lists)

Titles of music

Music titles appearing in prose can be tricky:

Generic music titles appear in roman type (i.e. not italic):
- String Quartet in D major, op. 25
- Haydn's Piano Sonata in E-flat major, Hob. XVI/52
- Beethoven's Symphony no. 4 *or* Beethoven's Fourth Symphony

Distinctive music titles appear in italics:
- Birtwistle's *The Mask of Orpheus*
- Mozart's opera *Don Giovanni*

Song titles appear in single quotation marks and roman type:
- 'All You Need is Love' by The Beatles
- Schubert's song, 'Wohin' from *Die schöne Müllerin,* D. 795 (note that the title of the song cycle, *Die schöne Müllerin,* appears in italics)

Descriptive titles are usually italicized if referring to a full work, set in roman and in quotation marks if referring to a section of a work:
- Piano Concerto no. 5 in E-flat major, op. 73 (*Emperor*)
- Air with Variations ('The Harmonious Blacksmith') from Handel's Suite no. 5 in E major

Referencing

Whenever you use information from a book, article, website, CD liner notes, etc, you must say where it came from. This is called referencing. You must reference not only exact quotations but paraphrases, too. See the University Academic Integrity website for details: http://www.york.ac.uk/integrity/

Referencing should be through footnotes, according to *The Chicago Manual of Style*, but *using single rather than double quotation marks* for journal articles, etc.; see https://www.york.ac.uk/students/studying/develop-your-skills/study-skills/study/integrity/referencing-styles/chicago/

- Incorporate your footnote indicator into your text, at the end of the sentence if possible, but in any case after a punctuation mark such as a full stop, comma or semicolon. If you have used a long, set-off quote then put the footnote indicator *at the end after the full stop*.
- Footnote indicators in the text follow immediately after punctuation (without space between). Only page numbers relevant to the quote or paraphrase should be shown in footnotes; the full page range for an article or essay appears in the Resource List.
- In footnotes, you may include information beyond a source citation, if it adds supplemental material that you are sure should not appear in the main text.
- *Ibid.* maybe used to refer to the same citation as in the footnote immediately preceding, but do not use *Op. Cit.*(referring vaguely to a reference cited somewhere earlier).

Resource Lists

At the end of your work, provide a Resource List of all books, scores, recordings, articles, websites and any other sources you have used in your text. Citations in your Resource List must follow the *The Chicago Manual of Style*, but *using single rather than double quotation marks* for journal articles, etc; see https://www.york.ac.uk/students/studying/develop-your-skills/study-skills/study/integrity/referencing-styles/chicago/

- The Resource List begins on a new sheet of paper.
- The Resource List should be spaced 2.0 or 1.5, in 11 or 12 pt type and use the same margins as for the main text.
- If citations are longer than one line, then any turnover lines should be indented
- If it is very long, the Resource List may be divided into sections; possible headings might be Primary Sources, Secondary Sources, Sound Recordings, Scores, Films, etc.
- In each section, the citations should be ordered alphabetically by the first author's surname (see examples below).

- If your Resource List includes more than one item by an author, then under the author's name, order those entries by date of publication. Rather than repeating the name many times, replace that name with an underscore-type line seven characters in length (see the Ree citations in the sample Resource List below).
- If there is no place of publication given, n.p. should appear. Similarly, if there is no year of publication, and you are unable to trace it through other means (e.g. dates are often added editorially to records in research library catalogues), then n.d. should appear.

The library academic integrity pages have useful pop-ups for many types of sources: https://www.york.ac.uk/students/studying/develop-your-skills/study-skills/study/integrity/referencing-styles/chicago/ .

Full details of referencing can be found in *The Chicago Manual of Style* online, through the library catalogue:
http://yorsearch.york.ac.uk/44YORK:44YORK_ALMA_DS51258815580001381 or here:
http://www.chicagomanualofstyle.org/home.html

If you are using Endnote, Zotero or other bibliographic software, these will do most of the work for you (as will a number of bibliographic tools built into software such as Microsoft Word.) Note that you will often have to change quotation marks from double to single, and move some punctuation to make them conform to 'British Style'. Details of Endnote Online are here: https://www.york.ac.uk/it-services/software/a-z/endnote/

Sample Essay and Resource List

For Carlyle, an important sage writer in Victorian Britain, the idea of 'voice' carried connotations beyond the audible: 'All inmost things ... are melodious and naturally utter themselves in Song'.[1] Symbolically, then, those experiencing what the voice could mean beyond speech might read it in profoundly mystical ways. As Ree has suggested,

> vocality has had to bear some very heavy symbolic freight. The fact
>
> that our voice is carried by our breath means that it is easily taken as
>
> a kind of messenger despatched from the soul. ... The voice is the
>
> place where the inner subjectivity of individual spirits intersects with
>
> the social and historical reality of human languages.[2]

Elsewhere, Ree has suggested even greater possibilities,[3] and Brown also considers that the singing voice, alone of all human music making, has been in a unique musical position to merge different worlds of meaning: self-authority, human emotion and the most slippery of them all, the soul itself.[4]

If the breath acts as carrier for both the singing voice and the soul, then the singing voice can convey not just the individual soul into the physical world but the larger spiritual world, opening up a glimpse of the divine. This is certainly at the core of the vocal music of Sufism, known as *Qavvali* (also transliterated as *Qawwali).*[5] One recording of *Qawwali* singer Mohammed Abdulkebir illustrates the divine possibilities of song particularly well. Here the voice can be heard to soar upwards towards the impossible realms of the silence which transcends all music. The transcription by Ali shows how difficult it is to notate this type of music.[6]

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[1] Thomas Carlyle, *The Musical Hero* (London: Calderwell, 1869), 98. Also quoted in Alan Smith, 'Carlyle, Thomas', *The New Grove Dictionary of Music and Musicians,* 2nd ed., ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), 4: 738.

[2] Jonathan Ree, 'Singing', in *Rediscovering the Soul,* ed. Catherine Hopkins (Boston: Northeastern University Press, 1998), 76.

[3] Jonathan Ree, 'The Breath and the Soul', *Speculum* 48 (1998): 11.

[4] Peter Brown, 'Vocal Authority', liner notes to *Heavenly Choirs*, Gothic Voices, dir. Christopher Page (Hyperion HCD 329710, 1997), CD.

[5] Regula Qureshi, 'India, §VI, 2 (ii) Qavvali', *Grove Music Online. Oxford Music Online,* accessed 11 August 2015, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43272pg13; see also David Courtney, 'Qawwali Page: Islamic Devotional Music', *www.chandrakantha.com*, accessed 31 May 2008, http://www.chandrakantha.com/articles/indian_music/kawali.html.

[6] Nur Ali, *Editing Qawwali for Singers*, 3 vols (Karachi: Pakistan Music Press, 2001), 2: 57.

Resource List

General

Brown, Peter. 'Vocal Authority'. Liner notes to *Heavenly Choirs.* Gothic Voices, dir.
Christopher Page. Hyperion, HCD 329710, 1997, CD.

Carlyle, Thomas. *The Musical Hero.* London: Calderwell, 1869.

Courtney, David. 'Qawwali Page: Islamic Devotional Music'. *www.chandrakantha.com.*
Accessed 31 May 2008.
http://www.chandrakantha.com/articles/indian_music/kawali.html.

Qureshi, Regula. 'India, §VI, 2: Religious music: Muslim (ii) Qavvali'. *Grove Music Online.*
Oxford Music Online. Oxford University Press, accessed 11 August 2015.
http://www.oxfordmusiconline.com/subscriber/article/grove/music/43272pg13.

Ree, Jonathan. 'The Breath and the Soul'. *Speculum* 48 (1998): 3-18.

_____ . 'Singing'. In *Rediscovering the Soul,* edited by Catherine Hopkins, 68-83.
Boston: Northeastern University Press, 1998.

Smith, Alan. 'Carlyle, Thomas'. In *The New Grove Dictionary of Music and Musicians,* 2nd
ed., edited by Stanley Sadie and John Tyrrell, 4: 738-9. London: Macmillan, 2001.

Score

Ali, Nur, ed. *Editing Qawwali for Singers.* 3 vols. Karachi: Pakistan Music Press, 2001.

Sound Recording

Abdulkebir, Mohammed, voice. *Qawwali.* EMI, FCD 291092, 1996, CD.