Guidelines for Producing a
REFERENCE APPENDIX
for Studies of Music in
the 21st Century

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1. Preliminaries

1.1. Terms and conventions
- ‘YOU’ is the pronoun used to address the author of a text about music who needs to reference the wide variety of different types of source material available in the early twenty-first century.
- By WORK or SOURCE WORK, etc. is meant the work to which you refer in your text.
- By INTEXT REFERENCE or INTEXT CITATION is meant reference from your main body of text (or footnotes) to your reference appendix.
- By LOCATION is meant a particular point in a source work to which you refer, typically in terms of page number, bar number or timecode placement.

I have chosen to use the format [Author/Composer/Artist (Year)] in the reference appendix because it more closely resembles the Harvard-style formatting of intext citations.

1.2. Aim and scope
The aim of this text is to propose viable referencing norms for academic writing about music today (see §4). It does not cover the well-established academic practices for referencing verbal hard copy.

2. Rationale

2.1. What’s the problem?
If you write scholarly texts about music in the modern world you’ll sooner or later have to refer to source materials of several types, including:
- written verbal text as hard copy;
- written verbal text on line (e-books, articles, song lyrics, etc.);
- audio carriers and files (singles, LPs, CDs, audio files, etc.);
- audiovisual carriers and files (DVDs, video downloads, etc.);
- off-air recordings (radio, TV, streamed programming);
- video games
- musical notation (sheet music, scores, song books, online chord charts, etc.)
Conventional academic practice is to generate separate reference appendices following categories that are not thematic (based on type of content) but determined by: [i] storage technology, [ii] symbolic system, and [iii] degree of previously established scholarly acceptance. Distinguishing between the published written word (‘the bibliography’, often misleadingly referred to as ‘References’) and other types of information (discography, filmography, etc.) may have had its uses when such categories of source material were relatively clear and consistent. But with the proliferation of media technologies and modes of publication, particularly in the digital age, and with the inclusion of popular cultures as legitimate fields of study, the separation of source materials into the sorts of category listed above has become not just a historical oddity but also a cumbersome, confusing and user-unfriendly anomaly. For example, if I read the reference “Human X (2005)” in the main body of text or in a footnote, to which of several appendices do I turn to discover its source details? Is it listed in the bibliography as an academically legitimate text, or is it Human X’s blog or Facebook page? Or is it a magazine article, or audio he/she produced for a video game? Or is it a radio interview, or a TV documentary on DVD, or a YouTube video? Then, even if I can deduce that “Human X (2005)” refers to, say, a radio interview rather than to an article in a learned journal, how am I supposed to know if radio interviews are grouped with off-air recordings under ‘Audio recordings’, or ‘Audiovisual recordings’, or under ‘Interviews’? Similar confusion arises if audio recordings, music videos and sheet music publications are listed in different appendices: Where do I find details for, say, “Bach (1727)”? Is it listed under printed scores, or as an audio CD, or a broadcast or live performance, or is it on a DVD? Or has the author used both score and recordings? If so, do I have to check in two different appendices for those two references to the same work? The same basic problem occurs if I read a reference like “Star Wars (1977)”. Are its source details listed in a separate filmography, or with other DVDs or videocassettes as a videogram, or under ‘Audiovisual recordings’ together with both phonograms and videograms? Or is it a soundtrack album listed in the audio-only discography? And which appendix contains references to a video game distributed on its own carrier, or played on line?
These logistic problems are compounded by an implicit hierarchy of symbolic systems and their degree of historically established accept-
ance in academe. It is a logocentric, scopocentric hierarchy in which the written word is assumed to be the prime bearer of knowledge. That is a questionable epistemological assumption. Audio and audio-
visual documents, be they verbal or non-verbal, need to be treated on a par with the written word as sources of ideas and information, even if they mediate different types of knowledge in different ways.
If, as scholars writing about sound and music in the modern world, we are happy to confuse readers and to waste their time, and if we believe that the written word trumps all other modalities of mediating knowl-
edge in all contexts, then we’ll probably choose to do nothing. But if we want to help readers and to pass down a more equitable, more ra-
tional set of scholarly practices to our students, change is needed.

2.2. ‘Solutions’ and solutions
The old Oxford system of referencing has one advantage in that each reference can be footnoted unequivocally and in full detail each time it occurs. That lets readers know immediately what sort of source doc-
ument is being referred to. The trouble is that you, the writer, must ei-
ther duplicate complete publishing details each time you refer to the same work (a space-consuming operation), or, if you later abbreviate reference to that work as just |Author (Year)| or ’loc. cit.’, or ’op. cit’., you lumber readers with the task of searching for the original reference in earlier footnotes or in the bibliography, or in whichever other appen-
dix it’s included. In short, this partial solution to one problem causes another and does not solve the issue of separate reference appendices. So, let’s stick with the Harvard |Author (Year)| format.
One advantage with the Harvard system is that whatever precedes the year in brackets can be either an author, e.g. ‘Frith (1996)’, or a com-
poser, e.g. ‘Morricone (1986)’, or a recording artist, e.g. ‘Adele (2011)’, or the name of a film, e.g. ‘Star Wars (1977)’, etc. With familiar names like Frith, Morricone, Adele and Star Wars, confusion about which ref-
ence appendix to consult is less likely than if I want to discover doc-
umentation about, say, Axt (1926), Barron (2007) or Bowly (1933), not to mention CSI (2000) or CSI (2010), not to mention Brown (1970), Brown (1995) or Brown (2000). There are two ways of dealing with this
problem. [1] If you insist on classifying references according to the sort of categories discussed earlier you’ll mark each |Author (Year)| reference in the main body of text and footnotes with some sort of flag notifying the reader as to which of your appendices contains the relevant source documentation details. [2] You can put ALL REFERENCES INTO ONE AND THE SAME SINGLE APPENDIX and there add the requisite symbol[s] indicating storage mode and authorial function (author, editor, composer, arranger, performer, lyricist, etc., see Table 1, p. 8). Since criteria governing which appendix categories should be used are neither universal nor, with ongoing technological change, likely to remain constant, the least illogical solution is to PUT ALL REFERENCES INTO ONE SINGLE APPENDIX. The rest of this text assumes opting for that second solution.

2.3. Known issues with a single reference appendix

So far I’ve heard three objections to the single reference appendix.
1. It doesn’t look serious. Seeing “HEGEL, G. W. F. (1810/1955)” between “HAYES, I. (1970)” and “HELL’S ANGELS (1967)” makes it look as if the theme from Shaft and the biker B-movie Hell’s Angels on Wheels have the same value as Hegel’s Aesthetics.
2. It goes too radically against all standard practice. Even if it’s a good idea, academics will never change their ways.
3. I want to be able to check through all audio recordings (or all films, or all learned texts, or all games) mentioned in the text. If they’re not in a separate appendix, they’re difficult to find.

Objections 1 and 2 express a conservative attitude to studies of contemporary culture and an unawareness of the demands that such studies make on the reform of old academic habits. Objection 3, on the other hand, is reasonable. Even so, the problem can be overcome by introducing Michelin-Guide-style icons to indicate media type, storage form and authorial function (Table 1). These space-saving symbols can be used in the main text, including footnotes, as well as in the reference appendix. A downloadable font set containing such symbols (XPTSymbols1.ttf) and an overview of their placement on a QWERTY keyboard are available on line. For example, if you’re looking for audio recordings only, you just scan the reference appendix for ©QWERTY or ☞ (perhaps also for ☞, ☞ or even ☞).
Table 1: Suggestions for space-saving icons in a single reference appendix

<table>
<thead>
<tr>
<th>Icon</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>🎥</td>
<td>film production</td>
</tr>
<tr>
<td>🎥</td>
<td>TV production</td>
</tr>
<tr>
<td>🎥</td>
<td>off-air recording</td>
</tr>
<tr>
<td>🎥</td>
<td>DVD</td>
</tr>
<tr>
<td>🎥</td>
<td>videocassette</td>
</tr>
<tr>
<td>🎥</td>
<td>YouTube</td>
</tr>
<tr>
<td>🎥</td>
<td>Vimeo</td>
</tr>
<tr>
<td>🎥</td>
<td>on line</td>
</tr>
<tr>
<td>🎥</td>
<td>video/computer game</td>
</tr>
<tr>
<td>🎥</td>
<td>audiocassette</td>
</tr>
<tr>
<td>🔊</td>
<td>musical notation</td>
</tr>
<tr>
<td>🔊</td>
<td>composer[s]</td>
</tr>
<tr>
<td>🔊</td>
<td>conductor</td>
</tr>
<tr>
<td>🔊</td>
<td>vocalist[s]</td>
</tr>
<tr>
<td>🔊</td>
<td>performer[s]</td>
</tr>
<tr>
<td>🔊</td>
<td>writer or lyricist</td>
</tr>
<tr>
<td>🔊</td>
<td>film director</td>
</tr>
<tr>
<td>🔊</td>
<td>publisher</td>
</tr>
<tr>
<td>🔊</td>
<td>arranger</td>
</tr>
<tr>
<td>🔊</td>
<td>Blu-ray disc</td>
</tr>
<tr>
<td>🔊</td>
<td>Laserdisc</td>
</tr>
<tr>
<td>🔊</td>
<td>audio example</td>
</tr>
<tr>
<td>👤</td>
<td>star, actor</td>
</tr>
<tr>
<td>👤</td>
<td>section/paragraph</td>
</tr>
<tr>
<td>🎥</td>
<td>written word</td>
</tr>
<tr>
<td>🎥</td>
<td>cover version</td>
</tr>
<tr>
<td>🎥</td>
<td>first published</td>
</tr>
<tr>
<td>🎥</td>
<td>1st recorded</td>
</tr>
<tr>
<td>🎥</td>
<td>advert</td>
</tr>
<tr>
<td>🎥</td>
<td>title theme</td>
</tr>
<tr>
<td>🎥</td>
<td>see …</td>
</tr>
</tbody>
</table>

The legibility and space-saving advantage of such icons is considerable. Compare, for example these two entries for the same work:


See also the reference appendix to this text (p. 23) for a basic idea of how those symbols can work.²

3. **Guidelines for single-appendix referencing**

3.1. **URL indication and abbreviation**

This section deals with the referencing of online sources using web addresses or URLs (Uniform Resource Locators).

3.1.1. **URLs in digital and hard-copy texts**

If your text is only available in digital form and is not intended to be read as hard copy, URLs present no problem because hyperlinks can be em-

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1. [tagg.org/zmisc/fonts.html#Symbols](tagg.org/zmisc/fonts.html#Symbols).

2. For more extensive use of this system, see the reference appendix to Music’s Meanings (Tagg 2013) at [tagg.org/bookstrax/NonMuso/NM92-RefsSpecimen.pdf](tagg.org/bookstrax/NonMuso/NM92-RefsSpecimen.pdf).
bedded invisibly. For example, if you’re reading this on line, the text ‘CHECK THIS!’ contains an active hyperlink to my website. However, if what you’re writing is intended to be read as hard copy you’ll need to make the hyperlink visible as text, e.g. ‘www.tagg.org’.

3.1.2. Abbreviating URL references

URLs can be notoriously long. If your text is to be distributed in hard copy, or if you want to let your readers cut and paste web addresses from your text, you’ll need to confront the issue of presenting URL references as clearly and concisely as possible. Here are a few suggestions.

1. Use a smaller or narrower font to economise on page space.
2. Use a different font style so that readers can easily distinguish a URL from the text surrounding it.
4. Although URL shortening services like shorturl.com and goo.gl seem quite useful, they can be vulnerable to spam and spyware attacks. It may be advisable to restrict this kind of URL shortening to excessively long URLs only.

3.1.3. Abbreviating access dates

Due to the ephemerality of many websites, dates of access to those sites must be included in references to online data. In academic texts you’ll often see clumsy expressions like ‘site accessed 21st January 2015’. That’s unnecessarily verbose (32 characters). It’s more than adequate to express the date as a string of six characters, formatted yymmd and delimited by square brackets or braces, e.g. ‘[150121]’ or ‘{150121}’ (8 characters, including brackets, four times shorter).

3. I use the Arial Narrow for verbose URLs but prefer Tahoma and Verdana for normal-length URLs because they distinguish between l (l.c. L) and I (u.c. I).
4. I use a sans-serif fonts to distinguish URLs from other text in a serif font.
6. See article ‘URL shortening’ in Wikipedia.
7. Google’s URL shortener (goo.gl) abbreviated ‘tagg.org/booktrax/NonMuso/mp3s/HebrideanHeterophony.mp3’ (56 characters) to ‘goo.gl/jko8B’ (13 characters).
3.2. Written verbal text

3.2.1. Hard-copy verbal texts

Hard-copy verbal texts (books, articles, etc.) should be referred to using established academic practice.

3.2.2. E-books and articles

3.2.2.1. PDFs

Online texts in PDF format can be listed in the reference appendix using established academic practice. They do, however, require their appropriate web reference, for example:


Since PDFs, whether published and ISBN/EAN-registered or not, are page laid like hard-copy texts, intext location in the source work is referred to by page number, e.g. ‘Tagg & Clarida (2003: 415)’.

3.2.2.2. E-books

E-books are read on both tiny smartphone displays and on full-size computer monitors. This means that page numbers aren’t the most intuitive intext reference location option. However, book-reading software on a tablet (e.g. Kindle, Google Play) lets you view your current location in the book as an absolute page number, even if that number doesn't correspond to how many display ‘pages’ you may have turned to arrive at that location on your device. For example, let’s say you want to criticise bourgeois notions of idealism in nineteenth-century Europe and that, on the 10th of May 2013 (130510), you came across the following passage when reading the public-domain Kindle version of Stendahl’s *Le rouge et le noir* on your tablet.

’[L]a première vocation pour ces petits gens, c’est d’avoir du pain.’

Touching your tablet’s screen at that point in the novel reveals the message ‘p 115 of 450, location 1800 of 7150 (25%)’. Your intext reference could then be either ‘Stendahl (1830: 115)’, or ‘Stendahl (1830, p. 115)’. The source work for that precisely located intext reference could then be listed as follows in the reference appendix.
3.2.2.3. Other text formats

To ensure that readers see the same pagination as you intended in a Word document produced for online viewing, you should ideally export the file to PDF and upload it in that format. This step will guarantee that others provide correct intext reference by page number to your work. When making intext reference by page number to an online Word document by another author you have no choice but to assume that the page numbers you see are those intended by the author. No normal page numbering exists in HTML, ASP, PHP, and TXT files. If online works in those file formats do not include paragraph numbering, no unequivocal intext location indication is possible. In your document you can only refer to the source file by its URL and your readers will have to search the document to check for specifics.

3.2.2.4. Online verbal text listing in the appendix — HTML, DOC, PDF

— For example —

STENDAHL (Marie-Henri Beyle, 1830) Le rouge et le noir. Project Gutenberg, Kindle public domain gutenberg.org/ebooks/798 [130510].


3.3. Music as notation

Intext reference to location in musical notation as source work is by bar number and/or page number, e.g. ‘Bach (1722: 56, b. 24)’, ‘Bach (1722, p. 56)’.  

See, for example, wiki.openoffice.org/wiki/Documentation/OOo3_User_Guides/Getting_Started/Exporting_to_PDF [130510]. About PDFs and pages, see §3.2.2.1.
3.3.1. Euroclassical or named-composer works in hard copy

Standard formatting in the reference appendix is as follows. Please note that generic titles of euroclassical works — quartet, symphony, sonata, concerto, etc. — are not italicised.

- **COMPOSER NAME** (year of composition or first performance) *Title of work*
  or Generic title [type of score if not full orchestral]. Publication place: Publishers (Publication year if different from year of first appearance).
  - For example —

3.3.2. Songs

Songs in collections/anthologies

- **COMPOSER NAME** (Year of composition/first performance) ‘Song Title’. Title of collection ([editor(s)]: page location in collection. Place of publication: Publishers (Year of collection’s publication)).
  - For example —

3.3.2.1. Individually published songs

- **COMPOSER and/or LYRICIST** (Year of composition/first performance). *Title of Song*. Place of publication: Publishers (Publ. yr., if different).
  - For example —

3.3.2.2. Named collections of printed music

- **NAME OF PUBLICATION** (Year of Publication) [editor(s) / earlier editions]. Place of publication: Publishers
  - For example —

9. N.B. If no composer is known, the song title becomes headword.
3.3.3. Musical notation on line

References are formatted as for printed notation except that publishing details are either replaced or supplemented by URL referencing.

— For example —

TOMKINS, Thomas (1622) ‘Turn unto the Lord’ (Songs of 3, 4, 5 and 6 parts)
  www0.cpdl.org/wiki/images/2/2d/Tomkins_Turn_unto_the_Lord.pdf [120617].

3.4. Audio recordings

For off-air sources, see §3.5.4, p. 19.

3.4.1. General points

- Default headword is the source work’s ‘main author’.
- Composers are usually ‘main authors’ in recordings of euroclassical works, or of film and TV music. Performing artists (‘acts’) are usually ‘main authors’ (singer, band, etc.) in recordings of most types of popular music.
- If no ‘main author’ is known, the song or album title becomes headword.
- In what follows ‘Record Label’ is abbreviated to ‘Label’ and ‘Catalogue number’ to ‘cat. #’.
- Label and catalogue number data for many audio recordings is available through discogs.com.
- Intext location is indicated by timecode placement in the source work, for example: ‘the key change at 1:07 (Police, 1986)’, listed in the reference appendix as:


3.4.2. Types of audio recordings

3.4.2.1. Singles

10. © denotes a fictitious work.
NAME OF BAND OR ARTIST (Year) Title of Single or 12 Inch ( Composer, if known). Label and cat. #.
— For example —


3.4.2.2. Tracks on albums

ARTIST, [Forename or Initial(s) or definite article] (Year) 'Title of Track' (Composer, if known). Name of Album. Label, cat. #.
— For example —


3.4.2.3. Albums (known artists)

ARTIST (Year) Title of album. Label, cat. #.
— For example —


3.4.2.4. Albums (unknown or various artists)

TITLE OF ALBUM (Year). Label, cat. #.
— For example —


3.4.2.5. Reissues and cover versions

If you are referring to is a reissue or a cover version, such information should be included, for example:


11.  indicates that the source work is fictitious.
12. Author function symbols are also used in this example. Rota is the composer (.). The tune was first published ( and ) in 1966. It was covered ( and ) by The Tony Hatch Orchestra.
3.4.2.6. Theme tunes or title music on an album

Either:

COMPOSER, Forename [or initial(s)] (Year of 1st publication, i.e. when first heard on TV or released as a movie) ‘Track Title’. Name of Album. Label, cat. # (Year of record’s release if different to that of TV show/film).

or:

ARTIST, Forename [or initial(s) or def. article] (Year) ‘Title of Track’ ( Composer, if known) Name of Album. Label, cat. #.

— For example —


3.4.2.7. Soundtrack albums

COMPOSER, Forename (Year of record release) ['Individual track from'] Name of Album [; music from Name of film if different to that of album (Year of film release, if different)]. Label, cat. #; or, if unknown or various artists, Film name (Release year). Record Label, cat. #.

Intext reference examples ‘Johnson (1938)’; ‘Morricone (1986)’; ‘2001 (1968)’ would appear in the Reference Appendix as:

— For example —


3.4.3. Recordings of classical works

Composer, Forename: Title or Name of Classical Work (year of first publication / performance / composition). [On album with Different Title to that of Named Work]. Artist(s) performing the work. Label, cat.

13. Indicates that the source is entirely fictitious.
# (year of record issue, if different to year of work’s first appearance).
— For example —


3.4.4. Online audio ⊙ ❣

3.4.4.1. Online audio recordings ⊙ ❣

Audio recordings on the internet are listed in the appendix in the same way as other audio recordings (§3.4 - §3.4.3; for streamed audio, see §3.5.4, p. 19). Their publishing details should be either replaced or supplemented by URL references.

— For example —

⊙ TAGG, Philip (1980) $ ☰ Samtal ☰ SvtV2 ¶ tagg.org/audio/Signatures/Samtal1-160.mp3 [120705].15

3.5. Audiovisual references

Video game referencing is presented separately under §3.6 (p. 19, ff.).

3.5.1. General for audiovisual recordings

Intext location is indicated by timecode placement in the source work, for example, ‘the sudden entry of viciously bowed strings at 0:48:24 in Psycho (1960)’.

3.5.2. Audiovisual works on carrier □ ▪ DVD ▪ etc.

Whether you list DVDs (or VHSs) by film title (§3.5.2.1) or composer (§3.5.2.2 — or both) depends on the focus of your own text.

14. i.e. Norman wrote (☞) the tune performed (∇) by the John Barry Orchestra. Norman’s legal authorship of this theme tune (∆) is no longer disputed, but it’s possible that it may be musically as much the work of John Barry and Don Black.
15. Tagg wrote (☞) and performed (∇) this TV (☐) title theme (∆) available on line (☐) and accessed on 5 July 2012.
3.5.2.1. Videogram listed by title

**DVD** or **VHS** | **TITLE OF PRODUCTION** (Year of first release).  ■ Director,  
Name[s] of film or TV production and/or distribution company, [ ★ star actor[s], ℃ composer], **DVD** (or **VHS**). **F** Name[s] of film or TV production and/or distribution company, [ ★ star actor[s], ℃ composer], **VHS** etc.) Name of videogram production/distr. company, cat. # or ISBN (videogram publication year).

- For example —


3.5.2.2. Videogram listed by composer


3.5.2.3. Music on DVD

**DVD**  ■ ARTIST or COMPOSER [see §3.4.1] (year of orig. composition, if not of recording, else of DVD if same as original, or if compilation of earlier recordings). [‘Subsidiary title’] **Main Title.** DVD production company [cat. # or EAN/ISBN] (Year of DVD if different to year of original recording).

16. *Lagaan*, from 2001, is on a DVD (**DVD**). Film production company ( ■ ) is Set Pictures. Amir Khan is producer ( ■ ), star actor ( ★ ) and singer ( ℃ ) in this film whose director ( ■ ) is Ashutosh Gowariker. Music ( ℃ ) is by A R Rahman & Javed Akhtar. The DVD label is Columbia Tristar and its catalogue # DC 68320. It was issued in 2003.

17. Production company ( ■ ) for the 1960 film *Psycho*, directed by Hitchcock ( ■ ) is Shamley Productions. Music ( ℃ ) is by Herrmann. The DVD was issued in 1999.


19. Music for *The Mission* is composed ( ℃ ) by Morricone. The film, directed ( ■ ) by Roland Joffé, starring ( ★ ) Irons and De Niro and produced/distributed ( ■ ) in 1986 by Goldcrest and Warner, is on a Warner (**DVD**) catalogue # 23497) that appeared in 2003. The music is also available on a Virgin soundtrack album ( ■ ) from 1986.


3.5.3. Vimeo V and YouTube references Y

3.5.3.1. General

Vimeo references can be rendered by the vimeo icon V followed by the unique vimeo number, e.g. V175910173 (10 chars.) instead of https://vimeo.com/175910173 (26 chars).

The length of YouTube URLs can be radically reduced by using the unique 11-character code appearing at the end of their absolute URL addresses, preceded by the YouTube icon Y. For example:

http://www.youtube.com/watch?v=msM28q6MyfY (42 characters)

can be rendered as simply

YmsM28q6MyfY (12 characters).

• Default headword will depend on the focus of your text (composer, artist, title of song, film, TV broadcast, etc.).
• Intext location indication is by timing, e.g. ‘the change of key and the start of the first chorus at 1:07 in Police (1980)’.

3.5.3.2. YouTube reference appendix examples: primarily audio Y

LARA, Agustín (1932) § Granada \ New York: Peer International; YLuciano Pavarotti (1993) YT1X888H87C [111218].

POLICE (1980) Don’t Stand So Close To Me. A&M AMS 7564; Yj75TJNYW5Y [130510].

3.5.3.3. YouTube reference appendix examples: audiovisual V/ Y

MEDECINS DE NUIT (1978) Title Sequences V Vladimir Kosma (Episode

20. Composer (§) Khachaturian’s ‘Pas de deux’, originally composed in 1954, was TV (V) title theme (Δ) for the series The Onedin Line which ran on the BBC from 1971 until 1980. The series was issued on Y by Cinema Club in 2007.

21. If you paste the 11 characters into the YouTube search box you are taken directly to the relevant video without any unwanted YOU MIGHT ALSO LIKE alternatives.

22. Granada, composed (§) by Agustín Lara and originally published as sheet music (V) by Peer International in New York was sung (Y) by Pavarotti in 1993 at a performance available as a YouTube clip (Y) that I accessed on 18 December 2011.
‘Un plat cuisiné’) Antenne 2/Téléfrance (1980); Peter Kassovitz. 
http://www.youtube.com/watch?v=d4B6peD1vw8 [140114].

**THE MISSION** (1986) ‘Fav Scenes, The Mission’ (from end of Rodrigo’s pen-
ance to building the mission). E. Morricone ★ Robert De Niro ★ Jeremy Irons ★ Roland Joffé. 
http://www.youtube.com/watch?v=dzDj4l_HmJc [150920].

3.5.4. Off-air recording

When recording off-air from radio or TV, as well as from online
streaming, it is important to note date and broadcast channel. If the
material, audio or audiovisual, is unavailable as a recording in pub-
lished form, if it is not posted as a recording on the internet, and if ac-
cess to the recording is important to your text, you should consider
posting any relevant recorded extracts on line.

1959: **THE YEAR THAT CHANGED JAZZ** BBC4 [120218].


GOD REST YOU MERRY, GENTLEMEN (Eng. trad.) Choir of King’s
College Cambridge, Carol Service, 2008 [120909].

3.6. Games referencing

3.6.1. General comments

This section is based on correspondence received from Karen Collins
in response to requests I sent her for information about video game
referencing practices. ‘There are no set standards within the emerging
area of game studies with regards to referencing’…, Collins replied.
However, there seems to be agreement on at least two points:

- Appendix entries are sorted alphabetically by developer.
- Intext references are formatted |(Developer, Year)|, for example:

23. Title ( lParam) music ( lParam) for the Antenne 2 produced ( lParam) TV show ( lParam) is by Kosma
( lParam). Its YouTube ( lParam) posting http://www.youtube.com/watch?v=d4B6peD1vw8 was
successfully accessed on 14 January 2014.

24. The film ( lParam) The Mission, from 1986, was directed ( lParam) by Roland Joffé with music
composed ( lParam) by Morricone, and starred ( lParam) De Niro and Irons. The extract in
question is on YouTube ( lParam) and was accessed on 20 September 2015.

25. Karen Collins, games sound practitioner and academic
(uwaterloo.academia.edu/ gamessound.com/index.htm; see also Collins (2008, 2013)). Emails received 2013-
05-07, 2013-05-10 and 2015-09-28. For Games Studies APA style, see gamestudies.org/0902/submission_guidelines.
‘... a technique first used in Final Fantasy X (Square Co., Ltd., 2001).’

3.6.2. Carrier-stored games
Reference appendix entries should have the format
GAME DEVELOPER (Year) Title [Platform]. Release Nation and Publisher, for example:

3.6.3. Online games
In addition to data set out in §3.6.2, it is useful, for similar reasons to those given under Off-air recordings (§3.5.4, p. 19), if online games references include the place where and the date (here formatted yymmdd) on which you played the game, for example:
OnRAMP ARTS (2002) Tropical America [online PC], Los Angeles, CA; USA: OnRamp Arts, 030915.
POPSTAR SOUTH (2014) Petty Theft Bicycle XI (version 1.0.351.3) [online Windows]. UK: Popstar Games; played Leeds (UK), 150929; captured extract at tagg.org/Clips/GTA5-Animals1.mp4. [151001].

3.6.4. Focus on sound/music personnel
‘Many games’, writes Collins, ‘can have a team of sound designers and composers working on a single game. Usually, however, there will be a lead composer and a lead sound designer.’ An intext reference to music in World of Warcraft (Blizzard, 2004), composed by Jason Hayes, for example, might look like this:
‘The music in World of Warcraft (Blizzard, 2004: Jason Hayes et al.) was described by one informant as “wicked awesome”.’

3.6.5. Reference to sound events
Since games unfold at different speeds in an infinite variety of ways depending on the gamer’s skill, preferences, etc., timecode cannot be

26. Specifying nation is important because game versions may vary from one nation to another.
27. Indicates that this game is fictitious.
used to reference sonic events in the source work.

3.6.5.1. Randomised sound events

‘When discussing specific sonic events, it is recommended that authors describe the event (e.g. “player MK47”). If the game is played on a PC, typically the sound and music files can be accessed and the actual file name (asset name) used. However, in many games, sonic events are randomized (even broken down into sub-events which are also randomized) and the event itself will always be different’…

‘In these instances’, concludes Collins, ‘the only guarantee of accuracy of description is to screen-record the event and share that with readers.’ That brief recording can then be posted online and referenced, with relevant URL and screen-recording date, in the appendix under the entry of the game from which the event was captured.

3.6.5.2. Constant audio updates

‘Since a game can be changed on your device... potentially every time you log in and play, the previous version of the game itself is no longer stored anywhere for any referencing. So, for instance, if I have Peggle Blast on my iPad, and if PopCap (Peggle’s makers) push out a new track that replaces a song previously in the game, I no longer have access to that song... Someone new downloading the game would only get the latest version, and would not have access to the previous version with the original song.’

To overcome this problem, Collins advises that details of game ver-

28. Email from Karen Collins (130507).
29. Collins continues: ‘Suppose we have a shotgun sound consisting of gun rack, shot, and shell casing sound. Each of these individual components of the sound may have a series of sound files that may be randomized, so we hear rack “a”, shot “b” and shell “b”, then rack “c”, shot “a” and shell “c” etc. Nevertheless, the randomization occurs within a “window of variability” (Collins 2013)... [G]enerally speaking the differences in sound may be slight, and not significant enough to consider unless particular details of the sound events are under discussion.’
30. See also gamesstudies.org/0902/submission_guidelines [130508] and Collins (2013).
31. Posting by Karen Collins in response to an earlier version of this text, on academia.edu, 150928.
sion (e.g. ‘1.03’) and actual date played be included in the game’s listing in the Reference Appendix (see example ‘Popstar (2014)’, below). That’s because those details constitute the only accurate way to reference a game with DLC (downloadable content) that may change with each iteration.\textsuperscript{31}

Similarly, as recommended under §3.6.5.1, the only way to ensure that your readers get to see/hear the events you’re actually referring to, rather than what happens in whichever version they may have downloaded, is to audiovisually capture (screen-record) those events and to post them on line. They should be referenced in the appendix with the relevant URL and screen-recording date under the entry of the game from which the events were captured.

For example, the intext reference

‘…as in the “Animals Attack” segments of Petty Theft Bicycle XI (Popstar, 2014)’\textsuperscript{32}

refers to ‘\textsuperscript{ POPSTAR (2014) }\textsuperscript{ }’ in the Reference Appendix. That listing in the appendix includes not just the version number and platform you used (‘v. 1.0.351.3’ and ‘online Windows’) but also: [1] where and when you played the game (‘UK, 150929’); [2] the URL of events you captured on that occasion (‘\textsuperscript{ tagg.org/Clips/GTA5-Animals1.mp4 }\textsuperscript{ }’ and [3] when you last accessed that video file (‘[151001]’).\textsuperscript{33}

4. Using the symbol fonts

To use the symbol fonts found in this text, proceed as follows.

1. Visit \url{https://tagg.org/zmisc/FontKeys.html#.SymbolFonts}

2. Under section 1 (‘Four useful home-compiled fonts’), locate the Appendix symbols font XPTSymbols1.ttf.

3. Click ‘Download XPTSymbols1.ttf’ for info and to download the actual font to your computer.

4. Install the font XPTSymbols1.ttf (or *.otf) on your computer.

5. To produce, for example, \(\varnothing\) in your text, type ‘0’ (zero) and change the font of that ‘0’ to XPTSymbols1: it will appear as \(\varnothing\). Using the

\textsuperscript{32} See under §3.6.2 and in the Reference Appendix for source details. Petty Theft Bicycle is an entirely fictitious series of .

\textsuperscript{33} See §3.1.3 for explanation of URL access dates.
keyboard layout file and XPTSymbols1 you’ll be able in the same way to change ‘G’ to ぎ, ‘b’ to ぶ, ‘E’ to え, ‘F’ to ふ, and so on.

5. Reference appendix for this document

For legend of icons, see p. 8. Please note that entries marked ~ are entirely fictitious.

☒ 1959: THE YEAR THAT CHANGED JAZZ ♥ BBC4, Huddersfield [120218].
♫ BEST OF SOUTH AFRICAN TV THEMES VOL 17 (n.d.). Mecca SDL 12345.
☒ BOWLLY, Al (1933) (©) Bad For Me (♫♫♫ Cole Porter) © New Mayfair Dance Orchestra ♫ Ray Noble) goog.gl/ZfnJlT [140114].


FINK, Bob (1997) ‘Neanderthal Flute... Evidence of Natural Foundation to Diatonic Scale: Musicological Analysis’

greenwych.ca/fl-compl.htm [120909].


FRASER, RÉMI (2005) ‘A Beautiful Mind: cue list’ (student assignment, film music analysis, Faculté de musique, Université de Montréal)

tagg.org/udem/musimgmot/etudiants/RemiFraser1.doc [130510].


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gamestudies.org/0902/submission_guidelines [130510].

GOD REST YOU MERRY, GENTLEMEN (Eng. trad.) Choir of King’s College Cambridge, Carol Service, 2008 E DwCwzJ [120909].


HERRMANN, Bernard (1960) Psycho (Colonna sonora originale) RCA Cinematre NL 33224 (1975); → PSYCHO.


columbia.edu/itc/psychology/rmk/Readings/Hughes.pdf [050423].

JOHN SON, W (1938) ‘Grayson & Burgess’ from Jenkins in Darjeeling (main theme) The Very Best of British Empire Film Themes. BFI First Issues BFIFI 1002 (2016).


P OSP STAR SOUTH (2014) Petty Theft Bicycle XI (version 1.0.351.3) [online Windows]. UK: Popstar Games; played Leeds (UK), 2015-09-29; captured extract at tagg.org/GTA5-Animals1.mp4. [151001].


34. Fictitious: this game does not exist.

STENDAHL (Marie-Henri Beyle, 1830) *Le rouge et le noir*. Project Gutenberg, Kindle public domain [gutenberg.org/ebooks/798] [130510].


TOMKINS, T. (1622) ‘Turn unto the Lord’ (Songs of 3, 4, 5 and 6 parts) [www0.cpdl.org/wiki/images/2/2d/Tomkins_Turn_unto_the_Lord.pdf] [120617].
