WRITING TIPS: ISSUES OF STYLE IN REFERENCING
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BIBLIOGRAPHY
Works in a bibliography should be grouped alphabetically by author, and the following sectional form is required (note periods after each section):
1. author, last name first: ex. Frank, Anne.
2. Title of the book or article
   a. if book, italicize or underline: ex. The Diary of Anne Frank.
   b. if article, put in quotes: ex. “What does The Diary of Anne Frank have to say to readers today?”

Items in bibliographies do not normally require page numbers, unless the item is a single chapter in a book edited by someone else. In that case, after the final period you include Pp. xxx-xx.

USING FOOTNOTES/ENDNOTES
Footnotes and endnotes are essentially the same thing. It’s just that endnotes are printed after the complete document, rather than on the page where the reference occurs. Footnotes and endnotes can feature a complete reference to a book, article, or online source, or it may contain a “short citation” to an item in the bibliography. Footnote/endnote space also allows you to include an explanation of some kind, perhaps offering further information on your source or a counter-example. When you reference a published work in a footnote or endnote, the following sectional form is required. (Compare with the bibliography form above, and note commas instead of periods.)
1. Author, in name order, then comma: ex. Anne Frank,
2. Title of the book or article (as above italicize or put in quotes depending on which it is): ex. The Diary of Anne Frank (no comma)
3. Publisher information, in parentheses: ex. (New Haven, Connecticut: Yale University Press, 2004). Note period only at very end.
4. If page numbers, then use another comma and leave out the page abbreviations, for example: (2004), 22-28. [Many style sheets specify a comma for book pages, a colon for pages within a journal. Most online sources won’t have page references]
5. For online references, it is common to add a date [accessed on x/x/xx] Note that online sources still have someone responsible for the information contained therein. Look for an author, an editor, a webeditor, or someone you can cite as the authority for the information on that page.

Compare: FOOTNOTE
Richard Wagner, Opera and Drama (1852), trans. William Ashton Ellis (London, 1900), 69. [No “page” or “p” necessary.]

BIBLIOGRAPHY
On Christmas Eve 1910, John Philip Sousa and his already seasoned civilian band set off on a worldwide concert tour. “We sailed the 24th of December, 1910, sixty-nine of us, on the Baltic for Liverpool,” Sousa wrote in his autobiography *Marching Along*.\(^1\) The Sousa Band performed throughout the British Isles, then continued down to the Canary Islands and South Africa and around the southern hemisphere to New Zealand and Australia. They stopped in the Fiji Islands and Hawaii then traveled back to North America, traversing the continent from west to east.\(^2\) This was not the band’s first visit abroad but it was the first global tour, and it was an immense popular success.

“The Red Man,” included on nearly every evening’s program, formed a part of *Dwellers in the Western World*, a suite of three “characteristic pieces” (or “musical character studies,” as the *New York World* described them). The other movements in the suite were “The White Man” and “The Black Man.” The instrumentation for *Dwellers* consisted of Sousa’s full ensemble of fifty-nine virtuoso musicians.\(^3\)

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\(^3\) Sousa recorded “The Red Man” and “The Black Man” from *Dwellers* with his band on diamond disc (Edison 50084-L and 50086-L). He later fashioned a full symphonic orchestration for the suite in 1916. The only known recorded versions of *Dwellers* in modern times are of the orchestral version. See Keith Brion cond., the Razumovsky Symphony Orchestra, “John Philip Sousa, vol. 2: At the Symphony” (Naxos 8.559013) and Richard Kapp, cond., The Philharmonia Virtuosi, “Sousa for Orchestra” or “Wave the Flag” (ESS.A.Y Recordings, 1989). References in this article are to the original instrumentation.