17.1.1 ONE AUTHOR


17.1.1 TWO AUTHORS


17.1.1 MORE THAN THREE AUTHORS


17.1.1 EDITOR AS AUTHOR


17.1.3 EDITION OTHER THAN FIRST


17.2 ARTICLE IN A JOURNAL


17.5.3 SIGNED ARTICLE IN AN ENCYCLOPEDIA


17.6.1 THESIS OR DISSERTATION


17.8.7 SCORES


17.8.4 SOUND RECORDINGS


LINER NOTES (Helm & Luper)


17.7.1 WEBSITE


16.4.2 SUBSEQUENT REFERENCES

(N) 12. Ibid., or Ibid., 68. (No intervening references)

With intervening references:


Facts of publication

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Example of a quotation within the text:

The fusion of Kafka’s Nazi Germany and Southern black/white racial problems is a strange combination which was nevertheless well received in Germany:

Schuller's score is starkly modern, laced with traditional and atonal improvisations by a septet of jazz musicians who share the pit with the full orchestra . . . . Flushed with success, Hamburg State Opera Director [Rolf] Liebermann described The Visitation as 'the best opera since Wozzeck.'

On the other hand, the opera opened to unfavorable reviews at the Metropolitan Opera in New York on June 28, 1967. Harold Schonberg reported

When it was over . . . most of the audience sat on its hands. Of those that did respond, half cheered. The other half booed. . . . The entire opera has a feeling of amateurism. Mr. Schuller has had some success with short pieces; but, on the basis of The Visitation, he is a long way from tackling a large-scale, serious subject.