Chicago Manual of Style Examples of Bibliographic Citations in Music

Reference Department
Albert S. Cook Library

The Music Department uses the *Chicago Manual of Style* for writing in upper division music classes. This guide includes additional musical examples and some variations on the standard examples shown in the latest edition which is: *Chicago Manual of Style* [*CMS*]*.* **16th ed. Chicago: University of Chicago Press, 2010.**

- Copies of the latest *CMS* are kept at the Reference Desk and in the Reserve Room at Cook Library under the call number: REF Z253.U69 2010.
- These examples represent a quick guide in citing music related resources that are either not detailed in the *CMS*, or have additional components required by our music instructors.
- Consult the *CMS* or online help guides for additional examples.
- Additional examples for *CMS* citation help can be found on the Cook Library web page under the *Citing Sources* link.

Note: When using the *CMS,* remember to look <u>only</u> at examples that are marked either as "N" for footnote/endnote or "B" for bibliography. There are also examples for entries for a reference list ("R") and parenthetical in-text citation ("T") but these styles are not being used by the Music Department, so be careful in examining only the examples for a full endnote/footnote or bibliography entry.

Endnote/Footnote Citations

Endnotes or **footnotes** are citations that show the source of the material you are quoting and the *exact location* of the quote within that source.

- When these citations (notes) are placed at the bottom of the pages of your paper, they are referred to as "**footnotes**;" when they are placed in one long list at the end of your paper, they are referred to as "**endnotes**."
- Both the information listed and the formats of notes are identical, regardless of their placement. In most cases, you will use footnotes.
- Notes are written in the order in which they appear in your paper. Begin the first note with the number "1." The next note will be numbered "2" with remaining notes in the paper numbered in that manner.
- The first line of a note is indented; all subsequent lines of that entry should rest at the left margin of your paper.
- *For this class only*, notes are single spaced both within the entry and between entries.
- *For this class only*, the numeral of each specific note should be in superscript (see examples).
- If you are using Microsoft Word, use either the "Insert" (Word 2003 and earlier) or "References" (2007 and later) options on your toolbar to select automatic formatting and placement of notes. Be wary of any citation software that formats all parts of a citation – these frequently have errors. Always check citations using a style manual or this guide for proper punctuation and other formatting issues.

Short Reference Citations

The first time you cite a work in your notes is called a **first reference**. The second and any remaining times that you cite a particular work again is called a **short reference**.

- A short reference should include the **last name of the author**, an **abbreviated form of the title** (remember to italicize the title if it is a book or to put it in quotation marks if it is a journal article, even if it is brief), and the **page number** of the quoted material.
- A few examples for short references are listed for the first three examples; pattern short references for other resources on these three models.
- Do not use the Latin abbreviations, **Ibid.** and **Op. cit.** – follow the short reference format shown below.

Bibliography Citations

The **bibliography** is the complete list of all the resources that you used in your paper, but it omits the exact page numbers found in a footnote/endnote entry. The bibliography is created in addition to your numbered footnote/endnote entries. Keep the following in mind when creating your bibliography:

- The bibliography is always placed at the end of your paper and consists of one long list of sources used.
- The order of information and punctuation within an entry will be slightly different from that found in the footnote entry.
- These entries are arranged in alphabetical order by the last name of the author of each of the resources you used in writing your paper.
- Recordings should appear at the end of the bibliography under the heading "Discography."
- The first line of a bibliography entry will rest at the left margin. The second and all subsequent lines of that entry should be indented.
- *For MUSC 302,* double space between bibliography entries, but single space within each individual entry.

Note: Some sections of MUSC 302 are asked to group their bibliographies into subgroups by resource type (for example: "Books," "Journal Articles," etc.) Check with your specific instructor to see if this is required.

Footnote/Endnote and Bibliography Examples in CMS Format

Book with One Author
Footnote/Endnote First Reference Entry*:*
   [12]Oliver Sachs, *Musicophilia: Tales of Music and the Brain* (New York: Knopf, 2007), 53.

Short Reference Footnote/Endnote:
   [13]Sachs, *Musicophilia*, 55.

Bibliography Entry:
Sachs, Oliver. *Musicophilia: Tales of Music and the Brain*. New York: Knopf, 2007.

Book with Two or Three Authors
Footnote/Endnote First Reference Entry*:*
   [15]Leonie E. Naylor, Mary Haynes, and Michael Lee Naylor, *Our Musical World: Creative Insights into a Planet's Cultural Diversity* (Ann Arbor, MI: Visions & Vibrations International, 2008), 59.

Short Reference Footnote/Endnote:
   [17]Naylor, Haynes, and Naylor, *Our Musical World*, 63.

Bibliography Entry:
Naylor, Leonie E., Mary Haynes, and Michael Lee Naylor. *Our Musical World: Creative Insights into a Planet's Cultural Diversity*. Ann Arbor, MI: Visions & Vibrations International, 2008.

Book with Editor or Translator in Place of Author
Footnote/Endnote Entry*:*
   [20]Caleb Scott, ed., *Led Zeppelin and Philosophy: All Will be Revealed* (Chicago: Open Court Publications, 2009), 132.

Bibliography Entry:
Scott, Caleb. *Led Zeppelin and Philosophy: All Will be Revealed.* Chicago: Open Court Publications, 2009.

Book with Editor or Translator in Addition to Author
Footnote/Endnote Entry*:*
   [21]Berthold Litzmann, *Clara Schumann: An Artist's Life,* trans. Grace E. Hadow (New York: Vienna House, 1972), 202.

Bibliography Entry:

Litzmann, Berthold.   *Clara Schumann: An Artist's Life*. Translated by Grace E. Hadow. New York: Vienna
        House, 1972

Chapter or Part of a Book

Footnote/Endnote Entry*:*

  [32]Herta Blaukopf, "Mahler as Conductor in the Opera House and in the Concert Hall," in *The Cambridge
Companion to Mahler,* ed. Jeremy Barham (Cambridge: Cambridge University Press, 2007), 298.

Bibliography Entry:

Blaukopf, Herta. "Mahler as Conductor in the Opera House and in the Concert Hall." In *The Cambridge
        Companion to Mahler,* edited by Jeremy Barham, 278-302. Cambridge: Cambridge University Press,
        2007.

Signed Entry in a Specialized Encyclopedia

Footnote/Endnote Entry*:*

  [33]Matthew Ryan Hoch, "Francis Poulenc," in *Musicians and Composers of the 20th Century,* ed. Alfred
W. Cramer (Pasadena, CA: Salem Press, 2009), 396.

Bibliography Entry:

Hoch, Matthew Ryan. "Francis Poulenc." In *Musicians and Composers of the 20th Century.* Edited by Alfred W.
        Cramer, 396-398. Pasadena, CA: Salem Press, 2009.

Journal Article Retrieved from an Online Database

Footnote/Endnote Entry:

  [5]David Wyn Jones, "The Symphony in Beethoven's Vienna," *Notes:The Quarterly Journal of the Music
Library Association* 64, no. 2 (December 2007): 275, accessed May 20, 2009, *The Music Index Online.*

Bibliography Entry:

Jones, David Wyn. "The Symphony in Beethoven's Vienna." *Notes: The Quarterly Journal of the Music
        Library Association* 64, no. 2 (December 2007): 273-275. Accessed May 20, 2009. *The Music Index
        Online*.

E-book Retrieved from an Online Database

Footnote/Endnote First Reference Entry:

  [12]William E. Caplan, *Classical Form: A Theory of Formal Functions for the Instrumental Music of
Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 97, accessed May 21, 2009, *Ebrary
Academic Complete.*

Bibliography Entry:

Caplan, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn,
        Mozart, and Beethoven.* New York: Oxford University Press, 1998. Accessed May 21, 2009. *Ebrary
        Academic Complete*.

Websites and Documents Retrieved from Websites

Footnote/Endnote First Reference Entry:

  [15]Ingrid Schwaegermann, "Schubert and Beethoven," Ludwig van Beethoven: The Magnificent Master,
last modified March 3, 2011, http://www.raptusassociation.org/shubbeet_e.htm.

Bibliography Entry:

Schwaegermann, Ingrid. "Schubert and Beethoven." Ludwig van Beethoven: The Magnificent Master. Last
        modified March 3, 2011. http://www.raptusassociation.org/shubbeet_e.htm.

Note: For most Web sites, include an author, the title of the site, the sponsor, the date of publication or modified
date, and the site's URL. Do not italicize a web site title unless the site is an online book or periodical. Use
quotation marks for the titles of sections or documents in a web site. If a site does not have a date of publication

or modified date, give the date you accessed the site. For sites missing some of the above pieces, list those parts present in the order described above.

Article from *Grove Music Online* Electronic Database

Footnote/Endnote First Reference Entry:
[3]Malcolm Gillies, "Bartók, Béla, §1: 1881–1903, "*Grove Music Online,* accessed May 20, 2009, *Oxford Music Online*.

Bibliography Entry:
Gillies, Malcolm. "Bartók, Béla, §1: 1881–1903." In *Grove Music Online*. Accessed May 20, 2009. *Oxford Music Online.*

Note: *Grove Music Online* articles are often lengthy and have different authors for each section. Be sure to cite the author of the specific section that you are using.

Sound Recording – Portion of a Work/Recording

Footnote/Endnote Entry:
[5]Frédéric Chopin, *Ballade no. 4, op. 52*, from *Chopin: The Four Ballades, Berceuse, op. 57, Barcarolle, op. 60, Scherzo, op. 54, no. 4,* Evgeny Kissin (piano), RCA/Victor Red Seal 09026-63259-2, 1999, compact disc.

Bibliography Entry:
Chopin, Frédéric. *Ballade no. 4*, op. 52. From *Chopin: The Four Ballades, Berceuse, op. 57, Barcarolle, op. 60, Scherzo, op. 54, no. 4*. Evgeny Kissin (piano). RCA/Victor Red Seal 09026-63259-2. 1999, compact disc.

Sound Recording – Complete Work/Recording

Footnote/Endnote Entry:
[5]Gustav Mahler, *Symphony no. 9*, Berlin Philharmonic, conducted by Sir Simon Rattle, EMI 50999 501228 20, 2008, compact disc.

Bibliography Entry:
Mahler, Gustav. *Symphony no. 9*. Berlin Philharmonic. Conducted by Sir Simon Rattle. EMI 50999 501228 20. 2008, compact disc.

Sound Recording from a Streaming Service (Naxos Music Library)

Footnote/Endnote Entry:
[9]Johannes Brahms, *Symphony no.1 in C minor, op. 68*, London Symphony Orchestra, conducted by Neeme Jarvi, *Complete Symphonies,* Chandos CHAN9776-79, 1999, compact disc, accessed May 15, 2009. *Naxos Music Library*.

Bibliography Entry:
Brahms, Johannes. *Symphony no. 1 in C minor*, *op. 68*. London Symphony Orchestra. Conducted by Neeme Jarvi. *Complete Symphonies*. Chandos CHAN9776-79. 1999, compact disc. Accessed May 15, 2009. *Naxos Music Library*.

Sound Recording Downloaded as MP3 File from Commercial Vendor (iTunes)

Footnote/Endnote Entry:
[9]Giacomo Puccini, *"Nessun Dorma,"* from *Turandot*; Luciano Pavarotti (tenor), London Symphony Orchestra, conducted by Zubin Mehta, *Luciano Pavarotti – The Best,* Decca, 2005, MP3 file, downloaded May 12, 2009, *iTunes*.

Bibliography Entry:
Puccini, Giacomo. "Nessun Dorma." From *Turandot*; Luciano Pavarotti (tenor). London Symphony Orchestra. Conducted by Zubin Mehta. *Luciano Pavarotti – The Best*. Decca 2005, MP3 file. Downloaded May 15, 2009. *iTunes*.

Liner Notes from a Sound Recording

Footnote/Endnote Entry:

[10]Stephan Perreau, Liner Notes, *Clara Schumann (1819-1896): Piano Music*, Yoshiko Iwai (piano), Naxos 8.553501, 1999, compact disc.

Bibliography Entry:

Perreau, Stephan. Liner Notes. *Clara Schumann (1819-1896): Piano Music*. Yoshiko Iwai (piano).
     Naxos   8.553501. 1999, compact disc.

Score – Complete Work

Footnote/Endnote Entry:

[5]Darius Milhaud, *La Création du Monde* (Paris: M. Eschig, 1929).

Bibliography Entry:

Milhaud, Darius. *La Création du Monde*. Paris: M. Eschig, 1929.

Score – Portion of a Work

Footnote/Endnote Entry:

[7]Gabriel Fauré and Paul Verlaine, "L'hiver est cessé," in *La Bonne Chanson: Nine Songs on Poems by Verlaine* (New York: International Music Company, 1954).

Bibliography Entry:

Fauré, Gabriel and Paul Verlaine. "L'hiver est cessé." In *La Bonne Chanson: Nine Songs on Poems by Paul
     Verlaine*. New York: International Music Company, 1954.

Score in PDF Format Downloaded from Internet

Footnote/Endnote Entry:

[15]Ludwig van Beethoven, *Sonata No. 22 in F Major*, *op.54*, ed. Heinrich Schenker (Vienna: Universal Editions, 1918-1921, reprint, New York: Dover Publications, 1975), accessed May 22, 2009, International Scores Music Library Project,
http://imslp.org/wiki/Piano_Sonata_No.22%2C_Op.54_%28Beethoven%2C_Ludwig_van%29.

Bibliography Entry:

Beethoven, Ludwig van. *Sonata No. 22 in F Major*, *op.54,* Edited by Heinrich Schenker. Vienna: Universal
     Editions, 1918-1921. Reprint, New York: Dover Publications, 1975. Accessed May 22, 2009,
     International Scores Music Library Project,
     http://imslp.org/wiki/Piano_Sonata_No.22%2C_Op.54_%28Beethoven%2C_Ludwig_van%29.

Youtube.com Website Video Clip

Footnote/Endnote Entry:

[24]"Martha Argerich at the Chopin International Competition," [n.d.], video clip, accessed May 21, 2009,YouTube, http://www.youtube.com/watch?v=a0nInkOn0zQ.
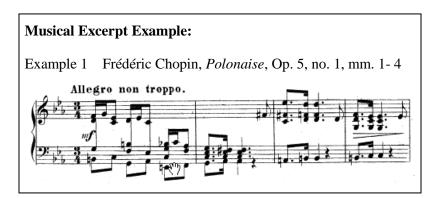
Bibliography Entry:

"Martha Argerich at the Chopin International Competition." [n.d.]. Video clip. Accessed May 21, 2009.
     YouTube. *www.Youtube.com*, http://www.youtube.com/watch?v=a0nInkOn0zQ.

Note: The abbreviation "**n.d.**" in the above examples means "no date." If your video clip has information that
     provides a date the video was made, cite that date in the entry. If not, use "n.d." and place the
     abbreviation in square brackets.

Labeling Musical Excerpts as Examples in Your Paper

- All musical examples should have a caption placed above the example to identify it.
- Musical examples will be numbered in the order that they occur in your paper (Example 1, Example 2, etc.).
- The caption should list the composer and title of the work (with proper italicization or quotation marks as needed), with measure numbers identifying the exact location of the excerpt within the score.
- Do not put a footnote by the musical example, but list the score in your bibliography.
- Place the musical example even with your left margin.
- Whenever possible, try to use an authoritative edition of the score that does not show fingering recommendations or editorial comments.
- If you create your own musical example using computer software or photocopy and crop images, be sure to include notational braces, beams, clefs, key signatures, meter markings, and remember to indicate instrumentation.
- Begin and end excerpts with complete measures; do not begin or end an example in the middle of a measure.

Musical Excerpt Example:

Example 1   Frédéric Chopin, *Polonaise*, Op. 5, no. 1, mm. 1- 4

Labeling and Inserting Tables in Your Paper

Sometimes information you are presenting in your paper is best displayed in a table format. Use a table when you want to compare and contrast information, present data in chronological order, or organize a large amount of data into manageable divisions for ease of use by your reader. Keep these things in mind when creating a table:

- Tables should have a number (Table 1, Table 2, etc.) and in most cases, a title which identifies the content. The title should be brief and capitalized as you would a sentence.

Table Caption Examples:

Table 1. *The Magic Flute* arias organized by voice type

Table 2. Mahler's symphonic works by date of composition

- Use the tab key to make sure that all columns line up properly.
- Be sure to label columns so that the information is clear to the reader.
- Use the "Table" command from the drop down menu in Microsoft Word (2003 and earlier) or the Insert command (2007 and later) to draw a table with the specific number of columns and rows that are needed.
- Place the table in the center of your manuscript, not even with the left margin.

Here is an example of a formatted table (in this case, without a title):

Table 1			
No.	Title	Incipit	Date of composition
1	White moth at twilight	"Phantom amid the bloom of peach, pear, lime"	December 20, [1925]
2	Drought	"Love was a filmy, fleecy cloud"	December 18, [1925]
3	Discipleship	"I had a lone disciple"	January 5, 1926/ May 8, 1926
4	Spiritual	"I wan' ma' frainds befo' I die"	December 16, 1925
5	The Heavens declare	"I have had my heavens"	February 3, 1926

- If you have gathered the data for your table through your own study and observation, no further notation is necessary.

- If you are using another author's research in your table, use an unnumbered footnote to describe the source of the data. Put the word "source" in italics and place the note <u>directly under the table</u>.

Here is an example of a table source note which indicates material taken from a book:

Table Source Example:
Source: Thomas Forrest Kelly, *First Nights: Five Musical Premieres* (New Haven: Yale University Press, 2000), 302.

For advice about inserting music-specific technical terms in your paper, consult pages 369-371 of the *CMS*, 16th edition. Consult pages 459-460 for advice on how to name musical works and other issues specific to writing about music.

> ***Further help on CMS formatting is available online***
> ➤ **Visit the Cook Library web page under the "Citing Sources"** link for citation examples: http://cooklibrary.towson.edu/styleGuides.cfm - scroll down to *Chicago Manual of Style* and use the "Notes & Bibliography" guide
> ➤ See also **Diana Hacker's** *Research and Documentation Online* website at http://www.dianahacker.com/resdoc/home.html - click on links for "Chicago – Documenting Sources" for a wide variety of examples of citations as well as a sample paper
> ➤ Check out the official ***CMS Quick Guide*** website at http://www.chicagomanualofstyle.org/tools_citationguide.html - be sure to stay in the "Notes and Bibliography" view for the correct format
> ➤ For **additional music specific examples, see** *Citing Music Sources in Your Essay and Bibliography* **from** the University of Western Ontario - http://www.lib.uwo.ca/files/music/Cite-mus-2010.pdf