Cook Music Library


For rules about the formation of inclusive page numbers, see Turabian, section 23.2.4. For rules about capitalization in titles, see Turabian, sections 17.1.2 and 22.3.1.

**Single author or composer**

**Book** (17.1):

In bibliographies, the last name of the author comes first, so that the list can be arranged in alphabetical order by name.

If the book has a subtitle, include it in the citation, particularly when it contains helpful explanatory information about the scope of the title.

If the city of publication is large, well known, or unique, there is generally no need to include the state, country, etc.

**Score** (17.8.5.3):

For foreign cities of publication, use the English name if there is one (e.g., Vienna not Wien).

If the names of two or more cities appear under the publisher’s imprint, cite only the first named.


Check for a publication or copyright date on the title page, on the verso (back side) of the title page, on the bottom of the first page of music, at the end of the preface, etc. If you cannot find one, write “n.d.” (which stands for “no date”).

**Recording** (17.8.4):


Note that the names of musical forms such as symphony, usually not italicized, are italicized when they form part of the title of the recording.

In Turabian, places of publication are not given for recordings.

In the Stravinsky example, the date of publication has been deduced from information provided with the disc itself or found elsewhere.

The format (“CD,” “Phonorecord,” “Audiocassette,” etc.) is always given for recordings.
If you are comparing several performances of the same work, the citation may begin with the name of the performer or conductor:


Recording Liner Notes or CD Booklet:

Translated titles may be included and enclosed in brackets, with no italics or quotation marks.

Multiple authors or composers

Book (17.1):

Note: the first and last names of the first-named author are in reverse order, followed by a comma. The names of the second and subsequent authors are in the normal order. Include all the authors, in the order given on the title page.

Score (17.8.5.3):
If two or more composers’ works are contained in a single score, the score usually has a general title and an editor or compiler (see under “Volume in a multivolume work” and “Book, score, or recording in a series”). Occasionally an example like the following may be found (two works for the same instrumentation by different composers):


One work composed by, or with contributions by, two or more composers:


Recording (17.8.4):
Recordings frequently contain pieces by two or more composers. Put the entry under the first-named composer, then include the other composers and their works as part of the title:


No author given

Book (17.1.1.5):
Compleat Instructions for the Fife: Containing the Best and Easiest Directions to Learn that Instrument, with a Collection of the Most Celebrated Marches, Airs, &c., Perform’d in the Guards and Other Regiments. Performers’ Facsimiles 158. New York: Performers’ Facsimiles, [1998].
Score (17.8.5.3):


Recording (17.8.4):


Institution, association, organization, etc. as “author” (17.1.1.3)

Book:


Score:


Recording:


Editor, compiler, or arranger as “author” (17.1.1.2)

Book:


To save space in publishers’ names, omit an initial The and such abbreviations as Inc., Ltd., S.A., Co., & Co., and Publishing Co. The ampersand (&) may be used in place of and.

Score:


Recording:


Author’s or composer’s work translated, edited, or arranged by another (17.1.1.1)

Book:


If the name of the publisher includes the name of a state, there is no need to add the state to the name of the city.

There is generally no need to cite the original book. But if there is some particular need to do so, such as drawing attention to the original publication date, it may be done in the following way:


**Score:**

**Recording:**
Schmidt, Franz. *Clarinet Quintet in A major*. Piano part originally for left hand only; arranged for two hands by Friedrich Wuhrer. Marco Polo, 8.223414, 1991. CD.

**Author’s or composer’s work in collected works (17.1.4)**

**Book:**

**Score:**

**Recording:**

**Volume in a multivolume work with a general title and editor(s) (17.1.4)**

**Book:**

**Score:**

The name of the series editor may also be omitted.

**Recording:**

**Volume in a multivolume work with a general title and one author or composer (17.1.4)**

**Book:**

**Score:**
Recording:


The title of the book, *Basics of Singing*, should be given in both quotation marks as well as italics, because it is being cited within a title that is already in italics.

**Book, score, or recording in a series (17.1.5)**

**Book:**

This example shows a book that is actually forms part of two different series, both of which are cited.

**Score:**

**Recording:**

**Edition other than the first (17.1.3)**

**Book:**


**Score:**

**Recording:**
Recordings are virtually always reissued under a different manufacturer’s number (see the example under “Reprint edition” below), so the concept of “edition” does not apply to them.

**Reprint edition (17.1.3)**

**Book:**

The city of original publication is not essential, but it is helpful in a case such as this, where the reprint was published in a radically different city.
Score:

Recording:

Note that Clifford Brown is a part of the corporate band name, and therefore is not inverted.

**Named author of significant introduction, preface, foreword, etc. (17.1.8)**

**Book:**

If the introduction, preface, or foreword is more significant than the book in the context of your writing, then use the following format:


**Score:**

The example cited has both a preface in English and an introduction in German.

**Recording:**

**Book in a foreign language, translation of title supplied (17.1.2)**
Blanckenburgh, Gerbrandt. *Onderwyzinge hoemen alle de toonen en halve toonen, die meest gebruyckelyck zyn, op de handt-fluyt zal konnen t’eenemaal zuyver blaezen, en hoe men op yeder ’t gemackelyckst een trammelant zal konnen maken, heel dienstigh voor de lief-hebbers [Instructions for how one can learn to play all the most usual tones and semitones on the recorder in tune, and how one can make a trill in the easiest way on each one — very useful for music lovers].* Amsterdam: Paulus Matthysz, 1654. Reprint, with afterword in German by Winfried Michel, Münster: Mieroprint, 1989.

Note that the translation is treated like a normal sentence, not capitalized in the same way as an English title would be.

**Component part by one author in a work written or edited by another (17.1.8)**

**Book:**

Score:

One source quoted in another (17.10)
Resort to citing a secondary source only when you truly cannot find the original source (before your deadline).

Book:

Article in a journal (17.2)

Journal published in issues rather than volumes:

Note that in this case the journal title is followed by a comma.

Page numbers at end of citation are for the article as a whole, not the portion of the article cited as in footnotes.

Include an access date and a url for articles read online:

Article in a magazine (17.3)

Note that for a magazine the volume and issue numbers are omitted; the page numbers may also be omitted.

Article in a newspaper (17.4)

Note that for a newspaper, page numbers are omitted (although the edition consulted is helpful to mention). Newspaper articles need only be included in a bibliography if critical to your argument or if frequently cited.

Articles in encyclopedias (17.5.3)
Well-known reference books are generally not listed in bibliographies. If you do need to draw attention to a particular article, it may be done as follows:

Unsigned article:
New Grove Dictionary of Music and Musicians. 2nd ed. S.v. “Virués (Espinola), José (Joaquín).”
Note that because dictionaries and encyclopedias are arranged alphabetically, it is not necessary to cite the volume and page numbers for an entry in them. *The New Grove* is considered to be so well known that its publication details are unnecessary, but the edition cited is essential if it is not the first.

**Signed article:**

Or if you consider that the publication details are necessary in this case:


For substantial authored entries, cite as a contribution to a multiauthor book:


**Online:**

If given, use the “last modified” date.

**Review (17.5.4)**
Reviews are cited in notes only if critical to your argument.

**Book:**

**Score:**

**Recording:**

**Thesis or dissertation (17.6.1)**

Turabian treats theses, dissertations, and similar documents as unpublished materials. The title is given in quotation marks, not italics.

**Websites (17.7.1)**
Types of Bibliographies (16.2.1)

You normally include in your Bibliography every source you cite in your text (for some exceptions, see below). If you like, you may also include other sources that were significant for your research.

There are a few other ways you can present your sources:

- **Selected Bibliography**. Omit minor references that are unlikely to be of interest to your readers. This type is not recommended for class research papers, as your professor will probably want to review all the sources you used.
- **Single-Author Bibliography**. If many of the sources focus on a particular author or composer, or many of the author’s writings or composer’s works are cited, these can be included in a separate bibliography organized chronologically or by title of work.
- **Annotated Bibliography**. To each citation you add an annotation—a summary of the contents of the source, sometimes also an evaluation of it.

Arrangement of Entries (16.2.2)

- **Alphabetical by Author**. The sources are listed in alphabetical order by the author’s last name. If you need to cite multiple works by the same author, alphabetize them by title (not date), excluding the articles *A, An*, and *The* in any language from the alphabetization (but not from the title). Include the author’s name only once, substituting a 3-em dash, made from three em dashes (Turabian 21.7.3), for the name in all subsequent books by that author. If the author edited or translated a source, include a comma and *ed.* or *trans.* after the 3-em dash.


Note that the second and subsequent lines of an entry are indented (“hanging indent”). See Turabian 16.2.2.2 for alphabetizing foreign names, compound names, and other special cases.

When an entry has no author, it is alphabetized by the title, again excluding the articles *A, An*, and *The* in any language. The entry is included in the same alphabet as entries arranged by author.


The alphabetical-by-author arrangement is the most common, but other arrangements have their place:

- *Divided by Physical Form of Source.* If your research includes multiple manuscripts, videos, or sound recordings, it might be necessary to create separate sections for them.
- *Divided by Primacy of Sources.* You may divide your bibliography into primary sources (ones created by your subject or during the period under study) and secondary sources (ones that discuss or analyze the primary sources).
- *Divided by Field of Sources.* You may group sources by field (subject), if you are drawing on work from fields that are not usually combined. For example, in a book about Mozart’s *Magic Flute*, it may be helpful to separate sources that discuss Masonic ritual.

**Sources That May Be Omitted (16.2.3)**

The following sources are not generally included in a bibliography, unless they are of great significance for your research, although they should always be cited in the footnotes or endnotes:

- newspaper Articles (17.4); see above
- classical, Medieval, and early English literary works (17.5.1) and some well-known English-language plays (17.8.5.2)
- the Bible and other sacred works (17.5.2)
- well-known reference works, such as major dictionaries and encyclopedias (17.5.3); see above
- brief published items, such as reviews of published works or performances (17.5.4), abstracts (17.5.5), and pamphlets and reports (17.5.6)
- unpublished interviews and personal communications (17.6.3), blog entries and comments (17.7.2), and postings to electronic mailing lists (17.7.4)
- individual documents in unpublished manuscript collections (17.6.4)
- works of art and other visual sources (17.8.1), live performances (17.8.2), and television and other broadcast programs (17.8.3)
- the U.S. Constitution (17.9.5), legal cases (17.9.7), and some other public documents (17.9)