

BIBLIOGRAPHIC CITATIONS

Cook Music Library

Based on Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th ed., rev. Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams (Chicago: University of Chicago Press, 2013), Chapter 17; and *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010), chapter 14. The numbering system follows Turabian's. Some details of these citations are matters of opinion, so always find out your teacher's preferences.

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):

Burkholder, J. Peter. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. New Haven: Yale University Press, 1995.

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):

Schumann, Robert. *Requiem for Chorus with Orchestra, Op. 148*. Edited by Bernhard R. Appel. London: Eulenburg, 2009.

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.

Gluck, Christoph Willibald, Ritter von. *Six Sonatas for Two Violins and a Thorough Bass*. New York: Performer's Facsimiles, n.d.

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):

Stravinsky, Igor. *The Rite of Spring; Petrushka*. Conducted by Leonard Bernstein. Recorded with the New York Philharmonic. Sony Classical SMK 47629, [1993]. CD.

Mahler, Gustav. *Symphony No. 5*. Conducted by Daniel Barenboim. Recorded with the Chicago Symphony Orchestra. Teldec 3984-23328-2, 1997. CD.

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:

Barenboim, Daniel, cond. *Symphony No. 5*, by Dmitri Shostakovich. Teldec 3984–23328–2, 1997. CD.

Recording Liner Notes or CD Booklet:

Schröder-Nauenburg, Beate. Program notes to Fanny Hensel-Mendelssohn, *Das Jahr: Klavierzyklus* [The Year: Piano Cycle]. Performed by Ulrich Urban, piano. Koch International/Schwann Musica Mundi, 3–6719–2, 1998. CD.

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

Multiple authors or composers

Book (17.1):

Azzi, Maria Susana, and Simon Collier. *Le grand tango: The Life and Music of Astor Piazzolla*. Oxford: Oxford University Press, 2000.

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):

Marcello, Benedetto. *Sonata, Op. 1 No. 4*; Hendrick Focking, *Sonata, Op. 1 No. 6*; *fluit of viool en continuo*. Amsterdam: Broekmans & Van Poppel, 1949.

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

Hexameron: Variations on the March from Bellini's Opera, "I Puritani." Introduction, Arranged Theme, Variation 2, Interludes 1–2, and Finale by Franz Liszt; Variation 1 by Sigismond Thalberg; Variation 3 by Johann Peter Pixis; Variation 4 by Henri Herz; Variation 5 by Carl Czerny; Variation 6 by Frédéric Chopin. Paragon Library of Musical Classics 19. New York: Paragon Music Publishers, 1966.

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:

Copland, Aaron. *Fanfare for the Common Man*; *Arrival of the Queen of Sheba*, by George Frideric Handel; *Earle of Oxford's March*, by William Byrd; *Adagio*, by Samuel Barber; *Queen of the Night*, by Wolfgang Amadeus Mozart; *Golyardes' Grounde*, by William Byrd. Canadian Brass directed by Robert Moody. Opening Day Entertainment B0010557-02, 2009. CD.

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):

Hoftanz, "Benzenhauer" (2 Settings) for 4–5 Instruments. Early Music Library 11. [London]: London Pro Music Edition, 1987.

Recording (17.8.4):

From Spirituals to Swing: The Legendary 1938 & 1939 Carnegie Hall Concerts. Vanguard Records 169/71–2, 1999. 3 CDs.

Institution, association, organization, etc. as "author" (17.1.1.3)

Book:

College Music Society. *Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 2013-2014*. Binghamton, NY: College Music Society, 2013.

Score:

Benedictines of Solesmes, ed. *The Liber Usualis, with Introduction and Rubrics in English*. Tournai, Belgium: Desclée, 1962.

Recording:

Saxophone Journal. *Play-Along CD*. Greg Banaszak and Timothy Roberts, saxophone, with Christopher Casey and William Bloomquist, piano. Medfield, MA: Dorn Publications, 1999. CD.

Editor, compiler, or arranger as "author" (17.1.1.2)

Book:

Strunk, Oliver, ed. *Source Readings in Music History*. Rev. ed.; Edited by Leo Treitler. New York: W. W. Norton, 1998.

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:

Smeed, J. W., ed. *Famous Poets, Neglected Composers: Songs to Lyrics by Goethe, Heine, Mörike, and Others*. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries 10. Madison, [WI]: A–R Editions, 1992.

Recording:

Carlos, Wendy, arr. *Switched-on Boxed Set*. Arranged and performed by Wendy Carlos. East Side Digital ESD 81422, 1999. CD.

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

Book:

Apel, Willi. *The History of Keyboard Music to 1700*. Translated and revised by Hans Tischler. Bloomington: Indiana University Press, 1972.

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:

Apel, Willi. *Geschichte der Orgel- und Klaviermusik bis 1700*. Kassel: Bärenreiter, 1967. Translated

and revised by Hans Tischler as *The History of Keyboard Music to 1700*. (Bloomington: Indiana University Press, 1972).

Score:

Bartók, Béla. *Concerto for Viola and Orchestra, Op. posth.* Prepared for publication from the composer's original manuscript by Tibor Serly. London: Boosey & Hawkes, 1950.

Recording:

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

Author's or composer's work in collected works (17.1.4)

Book:

Schoenberg, Arnold. *Arnold Schoenberg Speaks*. Part III, *Schoenberg and his World*. Edited by Walter Frisch. Princeton, NJ: Princeton University Press, 1999.

Score:

Anglebert, Jean Henry d'. *Pieces de clavecin composées par J. Henry d'Anglebert: livre premier (1689)—Unpublished Works Transmitted by Authoritative Manuscript Sources—Unpublished Works Transmitted by Unauthoritative Manuscript Sources*. Part 1, *The Collected Works*. Edited by C. David Harris. New York: The Broude Trust, 2009.

Recording:

Bach, Johann Sebastian. *Gelobet sei der Herr: Cantatas 39, 129, 187*. Cantatas 45. Bach Collegium Japan conducted by Masaaki Suzuki. BIS BIS-SACD-1801, 2009. CD.

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

Book:

The Garland Encyclopedia of World Music. Edited by Bruno Nettl and Ruth M. Stone. Vol. 2, *South America, Mexico, Central America, and the Caribbean*, edited by Dale A. Olsen and Daniel E. Sheehy. New York: Garland, 1998.

Score:

Bach, Carl Philipp Emanuel. *The Complete Works, Series II, Chamber Music*. General editor Peter Wollny. Vol. 1, *Solo Sonatas*, edited by Mary Oleskiewicz. Los Altos, CA: The Packard Humanities Institute, 2008.

The name of the series editor may also be omitted.

Recording:

Earle Brown: A Life in Music. Vol. 2, *New Music from London*. CD 2. Wergo WER 6932 2, 2009. CD.

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

Book:

Cairns, David. *Berlioz*. 2nd ed. Vol. 1, *The Making of an Artist, 1803–1832*. Berkeley: University of California Press, 2000.

Score:

Connelly, Patrice. *Bass Recorder Book*. Vol. 2, *Traditional Folk Songs and Tunes*. Kilcoy: Saraband Music, 2009.

Recording:

Brahms, Johannes. *Lieder*. Vol. 1, *Gesänge, Op. 3; Gesänge, Op. 6; Gesänge, Op. 7; Lieder und Romanzen, Op. 14*. Juliane Banse, soprano; Andreas Schmidt, baritone; and Helmut Deutsch, piano. CPO 999 441–2 CPO, 1999. CD.

Schmidt, Jan, comp. *CD Set to Accompany “Basics of Singing.”* 4th ed. Vol. 1, *Folk Songs*. New York: Schirmer Books, 1998. CD.

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:*

Everett, Walter, ed. *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*. Studies in Contemporary Music and Culture 2. Garland Reference Library of the Humanities 2102. New York: Garland, 2000.

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

Score:

Khachaturian, Aram. *Selected Piano Works: Intermediate to Early Advanced Level*. Schirmer’s Library of Musical Classics 2085. New York: G. Schirmer; Milwaukee, WI: distributed by Hal Leonard, 2010.

Recording:

Rubinstein, Artur. *Artur Rubinstein. II*. Great Pianists of the 20th Century 85. Philips 456 958–2, 1999. 2 CDs.

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

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 8th ed. New York: W. W. Norton, 2010.

Frisch, Walter, and Kevin C. Karnes, eds. *Brahms and his World*. Rev. ed. Princeton: Princeton University Press, 2009.

Score:

Schulenberg, David, ed. *Music of the Baroque: an Anthology of Scores*. 3rd ed. New York: Oxford University Press, [2014].

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:*

Griffiths, Samuel Charles. *The Military Band: How to Form, Train, and Arrange for Reed and Brass Bands*. London, 1892. Reprint, Vienna: Kliment, 2006.

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:

Ashford, Emma Louise. *Love's Dial: A Song Cycle*. New York, 1911. Reprint, Huntsville, TX: Recital Publications, 2009.

Recording:

Clifford Brown and Max Roach Quintet. *Brown & Roach, Inc.* EmArcy MG-36008, 1954. LP. Reissued, EmArcy 814 644-2, [1984]. CD.

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:*

Glinsky, Albert. *Theremin: Ether Music and Espionage*. Foreword by Robert Moog. Urbana: University of Illinois Press, 2000.

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

Moog, Robert. Foreword to *Theremin: Ether Music and Espionage*, by Albert Glinsky, ix-xi. Urbana: University of Illinois Press, 2000.

Score:

Hughes, Anselm, ed. *Worcester Mediaeval Harmony of the Thirteenth & Fourteenth Centuries*. Transcribed, with general introduction, fifteen facsimiles and notes. Preface by Sir Ivor Atkins. Einleitung von Luther A. Dittmer. Nashdom Abbey, Burnham, Buckinghamshire: Plainsong and Mediaeval Music Society, 1928. Reprint, New York: Georg Olms Verlag, 1971.

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

Recording:

Munrow, David, comp. *Instruments of the Middle Ages and Renaissance*. Two discs with lavishly illustrated 100-page book by David Munrow. Foreword by André Previn. Angel SBZ-3810, [1976]. 2 LPs.

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 kunnen t'eenemaal zuyver blaezen, en hoe men op yeder 't gemackelyckst een trammelant zal kunnen 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:*

Bowles, Edmund A. "The Symbolism of the Organ in the Middle Ages: A Study in the History of Ideas." In *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, edited by

Jan LaRue, 27–39. New York: W. W. Norton, 1966.

Score:

Liszt, Franz. “Les Préludes.” In *Famous Symphonic Poems in Score*, edited and devised by Albert E. Wier, 52–74. Miniature Score Series. New York: Bonanza Books, 1938.

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:

Kircher, Athanasius. *Musurgia universalis*. Rome: Haeredes F. Corbelletti, 1650. Quoted in Claude V. Palisca, *Baroque Music*, 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1991.

Article in a journal (17.2)

Rasmussen, Mary. “The Case of Flutes in Holbein’s *The Ambassadors*.” *Early Music* 23, no. 1 (February 1995): 114–23.

Journal published in issues rather than volumes:

Matthews, Colin. “Tempo Relationships in the Adagio of Mahler’s Tenth Symphony; and Two Wrong Notes.” *The Musical Times*, no. 1910 (Spring 2010): 3–8.

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:

Schulenberg, David. “Some Problems of Text, Attribution, and Performance in Early Italian Baroque Keyboard Music.” *Journal of Seventeenth-Century Music* 4, no. 1 (1998). Accessed August 12, 2010. <http://sscm-jscm.press.illinois.edu/>.

Article in a magazine (17.3)

Taruskin, Richard. “Who Was Shostakovich?” *Atlantic Monthly*, February 1995, 63–72.

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)

Taruskin, Richard. “Wagner’s Antichrist Crashes a Pagan Party.” *New York Times*, June 6, 1999, Sunday, Late Edition—Final.

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:

The New Harvard Dictionary of Music. S.v. "Improvisation, extemporization," by Bruno Nettl.

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

Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 1986. S.v. "Improvisation, extemporization," by Bruno Nettl.

For substantial authored entries, cite as a contribution to a multi-author book:

Nettl, Bruno. "Improvisation, extemporization." In *The New Harvard Dictionary of Music*.

Online:

Talbot, Michael. "Vivaldi, Antonio (Lucio)." *Grove Music Online*, last modified October 20, 2006.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40120>.

If given, use the "last modified" date.

Review (17.5.4)

Reviews are cited in notes only if critical to your argument.

Book:

Birkin, Kenneth. Review of *Richard Strauss: Man, Musician, Enigma*, by Michael Kennedy. *Music & Letters* 81, no. 2 (May 2000): 320–24.

Score:

Pavlovsky, Taras. Review of *The Complete Sacred Choral Works*, by Peter Tchaikovsky, edited by Vladimir Morosan. *Notes: Quarterly Journal of the Music Library Association* 56, no. 2 (June 2000): 1047–50.

Recording:

Osborne, Richard. Review of Anton Bruckner, *Symphony No. 5 in B flat*, BBC Symphony Orchestra conducted by Jascha Horenstein, BBC Legends/IMG Artists BBCL4033–2. *Gramophone*, June 2000, 54.

Thesis or dissertation (17.6.1)

Aracena, Beth K. "Singing Salvation: Jesuit Musics in Colonial Chile, 1600–1767." PhD diss., University of Chicago, 1999.

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

Websites (17.7.1)

Cantus: A Database for Latin Ecclesiastical Chant. Accessed January 23, 2015.
<http://cantusdatabase.org/>.

Steve Reich. Accessed August 12, 2010. <http://www.stevereich.com/>.

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.

Taruskin, Richard. *The Danger of Music and Other Anti-Utopian Essays*. Berkeley: University of California Press, 2009.

———. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press, 1995.

———, and Piero Weiss, ed. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984.

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.

Handel, George Frideric. *Ode for St. Cecilia's Day (HWV 76): ST or SAT Soloists, SATB Chorus and Orchestra*. Edited by Donald Burrows. London: Novello, 2009. Vocal score.

Hoftanz "Benzenhauer" (2 Settings) for 4–5 Instruments. [London]: London Pro Music Edition, 1987.

Holborne, Anthony. *Fantasies and Dances for Lute = Fantasia e danze per liuto*. Edited by Dario Pivato. Bologna: Ut Orpheus, 2007.

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)