FOOTNOTES AND ENDNOTES

Cook Music Library


Note that all these examples are for the first citations of the sources in question in your paper, thesis, dissertation, etc. For how to cite subsequent references (“short forms”), see the end of this handout.

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.

Note that square brackets (“[ ]”) are used throughout to indicate information obtained from sources other than the item being cited.

**Single author or composer**

**Book (17.1):**


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):**


In footnotes or endnotes (but not in bibliographies), phrases such as “edited by” and “translated by” are abbreviated (as “ed.” and “trans.”).

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.
Note that in the Stravinsky example two recording dates are given, because the two works on the CD were recorded at different times.

Sometimes the date of recording will be the same as the copyright in which case you may omit the date of copyright.

The format (“CD,” “33 rpm,” “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, without italics or quotation marks.

**Multiple authors or composers**

**Book** (17.1):


Include the names of 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:

*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. List the works in the order found on the recording:

Aaron Copland, 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; Golyardev’ 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*

Score (17.8.5.3):

Note that square brackets are used here to denote a place of publication that is not specified but seems likely.

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:
Wendy Carlos, arr., Switched-on Boxed Set, all music 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:

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:**
Franz Schmidt, *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:**

If you need to focus on one work in a volume from a set of complete works that contains several works, it may be done in the following way:


**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 and 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 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:

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:
David Munrow, 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)
Gerbrandt Blanckenburgh, *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), 52-
53.

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.

Note that unlike in citing books, journal article page numbers are preceded by a colon.

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


**Article in a magazine or newspaper (17.3)**


Note that for a magazine the volume and issue numbers are omitted; the page numbers may also be omitted, unless citing a specific passage.

**Article in a newspaper (17.4)**

Note that for a newspaper, page numbers are omitted (although the edition consulted is helpful to mention).

**Articles in encyclopedias (17.5.3)**

*Unsigned article:*


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:*


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


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


**Online:**


If given, use the “last modified” date.

**Review (17.5.4)**

*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)**


---

**Footnotes versus Endnotes (16.3.4)**

Footnotes appear at the bottom of each page to provide citations for works cited on that page. Endnotes come in a group at the end of the paper or chapter. Footnotes allow the reader to see a citation without having to flip to the endnotes. Endnotes may be preferable when footnotes would be so long or numerous that they would take up too much space on the page. Make sure to check with your teachers to see which style they prefer. Jacobs School of Music departments that use Turabian require footnotes rather than endnotes for doctoral dissertations and documents.

**Note Numbers (16.3.3; 16.3.4)**

- Footnote or endnote numbers are indicated in the text by means of superscripts, like this.\(^{13}\)
- These superscripts appear after any final punctuation, whether it is a period, quotation mark, or closing parenthesis.
- If your note number refers to more than one source, put all the citations together in the same note; do not create multiple notes.
- Number the notes consecutively, beginning with 1. If you are working on a document or dissertation that has separate chapters, restart each chapter with note 1.
- Indent notes as you would a paragraph. Begin each note with its number, preferably not as a superscript but as regular text. For example:


**Short Forms of Notes (16.4)**

If you are citing a work multiple times, include the full citation only the first time. Subsequent citations include just (1) last name of author and page number, or (2) last name of author, shortened title, and page number. The second method has the advantage of reminding the reader of the title of the work, and is essential in any case if you are citing more than one work by the same author or composer. The shortened title is composed of up to four distinctive words from the full title, italicized or put between quotation marks as usual.


Ibid. can be used as an abbreviation of an author-title note when the same source is cited multiple times in close succession. In notes the term is not italicized but it must end with a period, because it is itself an abbreviation (of ibidem). If the page numbers are the same, they need not be repeated.


15. Ibid., 43.

16. Ibid.