

FOOTNOTES AND ENDNOTES

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.

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):

J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 35.

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):

Robert Schumann, *Requiem for Chorus with Orchestra, Op. 148*, ed. Bernhard R. Appel (London: Eulenburg, 2009).

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.

Christoph Willibald Ritter von Gluck, *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):

Igor Stravinsky, *The Rite of Spring; Petrushka*, New York Philharmonic, conducted by Leonard Bernstein, recorded January 20, 1958, and May 5, 1969, Sony Classical SMK 47629, 1993, CD.

Gustav Mahler, *Symphony No. 5*, Chicago Symphony Orchestra, conducted by Daniel Barenboim, recorded June 1997, 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.

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:

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

Recording Liner Notes or CD Booklet:

Beate Schröder-Nauenburg, 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, without italics or quotation marks.

Multiple authors or composers

Book (17.1):

Maria Susana Azzi and Simon Collier, *Le grand tango: The Life and Music of Astor Piazzolla* (Oxford: Oxford University Press, 2000), 159–61.

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):

Benedetto Marcello, *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. 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; *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]), 5–6.

Score (17.8.5.3):

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

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

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), 25.

Score:

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

Note that this is also an example of editor(s) as author (see next section)

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:

Oliver Strunk, ed., *Source Readings in Music History*, rev ed., ed. Leo Treitler (New York: W. W. Norton, 1998), 102–7.

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:

J. W. Smeed, 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:

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:

Willi Apel, *The History of Keyboard Music To 1700*, trans. and rev. Hans Tischler (Bloomington: Indiana University Press, 1972), 116–17.

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:

Willi Apel, *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel: Bärenreiter, 1967), 134; trans. and rev. Hans Tischler as *The History of Keyboard Music to 1700* (Bloomington: Indiana University Press, 1972), 116–17.

Score:

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

Recording:

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

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

Book:

Arnold Schoenberg, *Arnold Schoenberg Speaks*, Part III, *Schoenberg and his World*, ed. Walter Frisch (Princeton, N.J.: Princeton University Press, 1999), 66.

Score:

J. Henry d'Anglebert, *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*, ed. C. David Harris (New York: The Broude Trust, 2009).

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:

Jacques Barbireau, "Missa Faulx Perverse," in *Opera Omnia*, ed. Bernhardus Meier, *Corpus Mensurabilis Musicae* 7 (Amsterdam: American Institute of Musicology, 1954), 21–46.

Recording:

Johann Sebastian Bach, *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, ed. Bruno Nettl and Ruth M. Stone, vol. 2, *South America, Mexico, Central America, and the Caribbean*, ed. Dale A. Olsen and Daniel E. Sheehy (New York: Garland, 1998), 10.

Score:

Carl Philipp Emanuel Bach, *The Complete Works*, Series II, Chamber Music, ed. Peter Wollny, vol. 1, *Solo Sonatas*, ed. 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, CD 2, New Music from London, Wergo WER 6932 2, 2009, CD.

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

David Cairns, *Berlioz*, 2nd ed., vol. 1, *The Making of an Artist, 1803–1832* (Berkeley: University of California Press, 2000), 29.

Score:

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

Recording:

Johannes Brahms, *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.

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

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:*

Walter Everett, 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), 159.

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

Score:

Aram Khachaturian, *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:

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

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

J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2010), 29–31.

Walter Frisch and Kevin C. Karnes, eds., *Brahms and his World*, rev. ed. (Princeton: Princeton University Press, 2009), 37.

Score:

David Schulenberg, 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:

Samuel Charles Griffiths, *The Military Band: How to Form, Train, and Arrange for Reed and Brass Bands* (London, 1892; repr., Vienna: Kliment, 2006), 5.

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:

Emma Louise Ashford, *Love's Dial: A Song Cycle* (New York, 1911; repr., 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.

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

Book:

Albert Glinsky, *Theremin: Ether Music and Espionage*, foreword by Robert Moog (Urbana: University of Illinois Press, 2000), 95.

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

Robert Moog, foreword to *Theremin: Ether Music and Espionage*, by Albert Glinsky (Urbana: University of Illinois Press, 2000), xi.

Score:

Anselm Hughes, ed., *Worcester Mediaeval Harmony of the Thirteenth & Fourteenth Centuries*, transcribed, with general Introduction, fifteen facsimiles and notes; with a Preface by Sir Ivor Atkins; mit einer Einleitung von Luther A. Dittmer (Nashdom Abbey, Burnham, Buckinghamshire: Plainsong and Mediaeval Music Society, 1928; repr., New York: Georg Olms Verlag, 1971).

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 Matthyisz, 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:

Edmund A. Bowles, “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*, ed. Jan LaRue (New York: W. W. Norton, 1966), 29.

Score:

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

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:

Athanasius Kircher, *Musurgia universalis*, vol. 1 (Rome: Haeredes F. Corbelletti, 1650): 603, quoted in Claude V. Palisca, *Baroque Music*, 3rd ed. (Englewood Cliffs, NJ: Prentice Hall, 1991), 126n.

Article in a journal (17.2)

Mary Rasmussen, “The Case of Flutes in Holbein’s *The Ambassadors*,” *Early Music* 23, no. 1 (February 1995): 115.

Journal published in issues rather than volumes:

Colin Matthews, “Tempo Relationships in the Adagio of Mahler’s Tenth Symphony; and Two Wrong Notes,” *The Musical Times*, no. 1910 (Spring 2010): 7.

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.

David Schulenberg, “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://www.sscm.harvard.edu/jscm/v4/no1/Schulenberg.html>.

Article in a magazine or newspaper (17.3)

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

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)

Richard Taruskin, “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).

Articles in encyclopedias (17.5.3)

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.

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

Bruno Nettl, “Improvisation, Extemporization,” in *The New Harvard Dictionary of Music*.

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

Bruno Nettl, “Improvisation, Extemporization,” in *The New Harvard Dictionary of Music*, Don Michael Randel, ed. (Cambridge, MA: Belknap Press of Harvard University Press, 1986).

Online:

Michael Talbot, “Vivaldi, Antonio (Lucio),” in *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)

Book:

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

Score:

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

Recording:

Richard Osborne, 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)

Beth K. Aracena, “Singing Salvation: Jesuit Musics in Colonial Chile, 1600–1767” (PhD diss., University of Chicago, 1999), 132.

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.steverreich.com/>.

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:

13. Massimo Ossi, *Divining the Oracle: Monteverdi's seconda prattica* (Chicago: University of Chicago Press, 2003), 34.

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.

13. Massimo Ossi, *Divining the Oracle: Monteverdi's seconda prattica* (Chicago: University of Chicago Press, 2003), 34.

14. Ossi, *Divining the Oracle*, 37.

15. Mary Rasmussen, "The Case of Flutes in Holbein's *The Ambassadors*," *Early Music* 23, no. 1 (February 1995): 115.

16. Rasmussen, "Case of Flutes," 117.

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.

13. Massimo Ossi, *Divining the Oracle: Monteverdi's seconda prattica* (Chicago: University of Chicago Press, 2003), 34.

14. *Ibid.*, 41.

15. *Ibid.*, 43.

16. *Ibid.*