

ST. OLAF MUSIC HISTORY COURSES — GUIDE FOR BIBLIOGRAPHIC AND FOOTNOTE FORMAT

For citations of books, articles, musical scores, and other materials in your music history papers at St Olaf, you are asked to follow this style guide, which is based on Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th ed. (2007). Note that you will be using what Turabian calls “Bibliography Style,” not parenthetical references or reference lists, as are accepted in some other disciplines. Some sources used in musical research, however, raise questions not fully addressed by Turabian, and this handout will give you some guidance on these matters. If you have questions about matters not cited here, consult Turabian (Music Library reference section LB2369 .T8 2007).

Note the essential differences between footnote form (marked “N”) and bibliographic form (marked “B”). First, the indentation is different: in footnotes the first line is indented, the others are not; in bibliographic entries, the first line is at the margin, the others are indented. Second, the various elements in footnotes are separated primarily by commas, and the publishing information is enclosed in parentheses; in bibliographic entries they are separated primarily by periods, and the publishing information is not enclosed in parentheses. Finally, in bibliographic entries, the name of the author is inverted (in cases of multiple authors the first name only); in footnotes it is not.

A caution regarding punctuation and capitalization: **You cannot simply copy and past from Bridge into your bibliography.** You will need to provide appropriate punctuation, spacing, and capitalization. NOTE: For capitalization in titles in English, you are to use Headline Style, in which words other than definite and indefinite articles, prepositions, and conjunctions are capitalized. However, for titles in foreign languages (except German) only the first word and the first word of a subtitle are capitalized. In German all nouns are capitalized. In all languages, of course, proper nouns are capitalized. (See Turabian 22.3.1.)

1. BOOKS

Entries for books, articles within books, and journal articles are pretty straightforward, though some care needs to be taken with additional information such as multiple authors, translators, editors, books that are part of a series, reprints, editions other than the first, etc. Samples for all these possibilities can be found in Turabian, chapters 16 and 17.

N 1. Marcia Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993), 45.

B Citron, Marcia. *Gender and the Musical Canon*. Cambridge: Cambridge University Press, 1993.

Note: For items with multiple authors, only the first name is inverted; the others are not.

2. AUTHOR PLUS EDITOR OR TRANSLATOR

N 1. Esteban Buch, *Beethoven's Ninth: A Political History*, trans. Richard Miller (Chicago: University of Chicago Press, 2003), 32.

B Buch, Esteban. *Beethoven's Ninth: A Political History*. Translated by Richard Miller. Chicago: University of Chicago Press, 2003.

3. COMPONENT PART BY ONE AUTHOR IN A WORK EDITED BY ANOTHER

- N** 1. Gina Spagnoli, "Dresden at the Time of Heinrich Schütz," in *The Early Baroque Era: From the Late 16th Century to the 1660s*, ed. Curtis Price, 164-184 (Englewood Cliffs, NJ: Prentice-Hall, 1993), 165.
- B** Spagnoli, Gina. "Dresden at the Time of Heinrich Schütz." In *The Early Baroque Era: From the Late 16th Century to the 1660s*, edited by Curtis Price, 164-184. Englewood Cliffs, NJ: Prentice-Hall, 1993.

4. CHAPTERS AND OTHER TITLED PARTS OF SINGLE-AUTHOR BOOKS

If a book is a collection of essays by a single author, you should cite the component part by title, not simply the book as a whole.

- N** 1. Claude Palisca, "The First Performance of *Euridice*," in *Studies in the History of Italian Music and Music Theory* (Oxford: Oxford University Press, 1994), 143-167.
- B** Palisca, Claude. "The First Performance of *Euridice*." In *Studies in the History of Italian Music and Music Theory*, 143-167. Oxford: Oxford University Press, 1994.

5. JOURNAL ARTICLES IN PRINT OR ACCESSED THROUGH JSTOR

Journal articles can be accessed in two ways: through the printed copy of the journal or as a PDF through JSTOR (or a similar online journal provider). PDF copies essentially provide digital photocopies of the pages from the print journal, so you would follow the same form as you would for a print journal. You do not need to specify that you accessed it through JSTOR.

- N** 1. Gary Tomlinson, "Madrigal, Monody, and Monteverdi's 'via naturale alla immitatione,'" *Journal of the American Musicological Society* 34, no. 1 (Spring, 1981): 65.
- B** Tomlinson, Gary. "Madrigal, Monody, and Monteverdi's 'via naturale alla immitatione.'" *Journal of the American Musicological Society* 34, no. 1 (Spring, 1981): 60-108.

6. ARTICLES PUBLISHED ONLINE (FOR CITING WEB SITES SEE TURABIAN 17.7)

- a. Citing an article on a web site.

General guideline: The information you should include and the order is as follows:

Author's name

Title of document, in quotation marks

Title of complete work (if relevant), in italics or underlined

Date of publication or last revision, if available

URL

Date accessed, in parentheses

- N** 12. David Vickers, Interview with Judy Tarling, *Interviews* 3 (January 2002), <http://www.gfhandel.org> (accessed Aug. 5, 2004).
- B** Vickers, David. Interview with Judy Tarling. *Interviews* 3 (January 2002). <http://www.gfhandel.org> (accessed Aug. 5, 2004).

- N** 12. Ludwig van Beethoven, "The 'Heiligenstädter Testament,'" *The Classical Music Pages Quarterly, Historical Documents*, English and German, name of translator not provided, http://w3.rz-berlin.mpg.de/cmp/beethoven_heiligenstadt.html (accessed Aug. 24, 2004).
- B** Beethoven, Ludwig van. "The 'Heiligenstädter Testament.'" *The Classical Music Pages Quarterly, Historical Documents*. English and German. Name of translator not provided. http://w3.rz-berlin.mpg.de/cmp/beethoven_heiligenstadt.html (accessed Aug. 24, 2004).
- b. Citing an article in an on-line journal. See also Turabian 8:101.
- N** 12. Jeffrey Kurtzman, "Deconstructing Gender in Monteverdi's *L'Orfeo*," *Journal of Seventeenth-Century Music* 9, no. 1 (2003), <http://www.sscm-jscm.org/jscm/v9/no1/Kurtzman.html> (accessed Aug. 24, 2004).
- B** Kurtzman, Jeffrey. "Deconstructing Gender in Monteverdi's *L'Orfeo*." *Journal of Seventeenth-Century Music* 9, no. 1 (2003). <http://www.sscm-jscm.org/jscm/v9/no1/Kurtzman.html> (accessed Aug. 24, 2004).

7. MUSICAL WORKS IN COLLECTED SETS, HISTORICAL EDITIONS, AND COMPLETE WORKS

Cite a musical score as you would a book:

- N** 12. Leopold Mozart, *Missa in A, Carlson IA 3, per soli (SATB), coro (SATB), 2 violini e basso continuo, 3 tromboni ad libitum*, ed. Armin Kircher (Stuttgart: Carus, 2008).
- B** Mozart, Leopold. *Missa in A, Carlson IA 3, per soli (SATB), coro (SATB), 2 violini e basso continuo, 3 tromboni ad libitum*. Edited by Armin Kircher. Stuttgart: Carus, 2008.

If you encounter foreign words on title pages (and Bridge records) you must translate them. For instance, the above title pages contains the words "herausgegeben von" (edited by). Titles and publisher names are not translated, but English names should be used for cities where they exist (e.g., Köln = Cologne, Firenze = Florence, Wien = Vienna). Use a language dictionary or consult a friend who knows the language for help if you have difficulty.

When a work is included in a larger set, citation is often more complex but in general should be treated just like entries for other books. You may, for instance, wish to cite a specific piece, such as a mass, that appears within a volume of a composer's complete works, which is itself part of a larger series. Here the series title is *Corpus mensurabilis musicae*.

- N** 12. Guillaume Du Fay, *Missa "Se la face ay pale,"* in *Missarum pars altera*, vol. 3 of *Opera omnia*, ed. Heinrich Besseler, *Corpus mensurabilis musicae*, no. 1 ([Rome]: American Institute of Musicology, 1962), 33-65.
- B** Du Fay, Guillaume. *Missa "Se la face ay pale."* In *Missarum pars altera*. Vol. 3 of *Opera omnia*. Edited by Heinrich Besseler. *Corpus mensurabilis musicae*, no. 1. [Rome]: American Institute of Musicology, 1962.

Note that it is not necessary to cite page numbers in the bibliographic entry. Since you are citing this one volume only, you would cite the publication date of the individual volume rather than the inclusive dates for the set. In the bibliographic citation here I have put the name of the editor, Besseler, after the title of volume 3, since I am citing only that volume. He is also the editor of the complete Du Fay *Opera omnia*, so his name could just as well appear before the title of the volume. Note that the title of the series of which this is a part, *Corpus mensurabilis musicae*, is not italicized.

When citing a major work, such as a complete mass or a tone poem, put the title in italics. When citing a shorter piece, such as a motet, a madrigal, an aria, or a German Lied, use quotation marks.

Some examples are more complex. In the case of Orlando di Lasso's motets, the most recent edition is a set entitled "Orlando di Lasso: The Complete Motets," which was issued as a set of numbered volumes in the series "Recent Researches in the Music of the Renaissance." Each volume of The Complete Motets has its own title as well, so one must cite the title of the volume, its number in the Lasso motet series, and its number in the RRRen series. Since the volume number appears both on the title page and in the on-line library listing as part of the title for the volume cited here, you should include it as part of the title. (Cf. Turabian 11.13 and 11.16.) For the footnote example, I have cited a specific piece in the volume. That is not necessary for the bibliographic reference.

- N** 12. Orlando di Lasso, "Nectar et ambrosiam," in *Cantiones sacrae sex vocum* (Graz, 1594), ed. David Crook, vol. 16 of *The Complete Motets*, ed. Peter Bergquist, Recent Researches in the Music of the Renaissance, 131 (Madison, Wis.: A-R Editions, 2002), 5-11.
- B** Lasso, Orlando di. *Cantiones sacrae sex vocum* (Graz, 1594). Edited by David Crook. Vol. 16 of *The Complete Motets*, edited by Peter Bergquist. Recent Researches in the Music of the Renaissance, 131. Madison, Wis.: A-R Editions, 2002.

When a volume contains works by a number of different composers or by unknown composers, and if you are citing the volume as a whole rather than a work in it, the volume should be cited under the name of the editor.

- N** 12. Judith Cohen, ed., *Six Anonymous L'Homme armé Masses in Naples, Biblioteca nazionale, MS VI E 40*, Corpus mensurabilis musicae, no. 85 (Neuhausen-Stuttgart: American Institute of Musicology, Hänssler Verlag, 1981), 35.
- B** Cohen, Judith, ed. *Six Anonymous L'Homme armé Masses in Naples, Biblioteca nazionale, MS VI E 40*. Corpus mensurabilis musicae, no. 85. Neuhausen-Stuttgart: American Institute of Musicology, Hänssler Verlag, 1981.

If you wanted to cite one of the masses only, you would do so as follows:

- N** 12. Anonymous, *Missa L'Homme armé I*, in *Six Anonymous L'Homme armé Masses in Naples, Biblioteca nazionale, MS VI E 40*, ed. Judith Cohen, Corpus mensurabilis musicae, no. 85 (Neuhausen-Stuttgart: American Institute of Musicology, Hänssler Verlag, 1981), 1-22.
- B** *Missa L'Homme armé I*. In *Six Anonymous L'Homme armé Masses in Naples, Biblioteca nazionale, MS VI E 40*. Edited by Judith Cohen. Corpus mensurabilis musicae, no. 85. Neuhausen-Stuttgart: American Institute of Musicology, Hänssler Verlag, 1981.

If the mass were not anonymous, of course, the bibliographic entry would be under the name of the composer.

8. ARTICLES IN *THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS* AND *NEW GROVE ONLINE*

Since *The New Grove* offers extensive articles by recognized authorities in the field, you must cite articles by author and title. Most style guides give several options for citing articles in dictionaries and encyclopedias; for your papers here you must cite them in this manner.

Citing the bound copy. When you use the bound volumes of NG you should provide volume and page number also (this differs from Turabian):

- N** 12. Anthony Hicks, "Handel, George Frederic," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., 10: 756.
- B** Hicks, Anthony. "Handel, George Frederic." In *The New Grove Dictionary of Music and Musicians*, 2nd ed., 10: 747-813.

Citing articles from *Grove Music Online*:

- N** 12. Joseph Kerman, Alan Tyson, and Scott G. Burnham, "Beethoven, Ludwig van," *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed August 8, 2004).

Note: The full URS would be as follows.

www.oxfordmusiconline.com/subscriber/article/grove/music/40026?q=beethoven&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit

That is too cumbersome, so abbreviate it as above.

- B** Kerman, Joseph, Alan Tyson, and Scott G. Burnham. "Beethoven, Ludwig van." *Grove Music Online*. <http://www.oxfordmusiconline.com> (accessed Aug. 8, 2004).

9. ENCYCLOPEDIAS WITH UNSIGNED ARTICLES

If it is an unsigned article or a short use the following method:

- N** 1. *Encyclopaedia Britannica*, 15th ed., s.v. "Sibelius, Jean."
- B** "Sibelius, Jean." *Encyclopædia Britannica*, 15th ed.

Or if you use the online version:

- N** 1. *Encyclopædia Britannica Online*, s.v. "Sibelius, Jean," http://www.britannica.com/ebc/article?tocId_9378608 (accessed November 8, 2009).
- B** 1. "Sibelius, Jean." *Encyclopædia Britannica Online*. http://www.britannica.com/ebc/article?tocId_9378608 (accessed November 8, 2009).

10. SOUND RECORDINGS

Turabian, p. 200 ff. provides guidelines for citing visual resources, live performances, sound recordings, video recordings, and other multimedia files. The one you may use most often is the citation for sound recordings.

Turabian provides a general format for citing sound recordings but uses a relatively simple example. The most problematic aspect of citing sound recordings may determining whether the album you are using has a title. Sometimes it is obvious, sometimes not. Since unlike books, albums have no title page, you will have to go by the album cover and the listing in

BRIDGE and use your best judgment. In cases where a recording clearly has an album title, it should be cited. Many albums provide both recording session date(s) and publication date; it is sufficient to use the latter.

- N** 12. Franz Schubert, "Hoffnung," *Follow Goethe: Lieder after Poems by Goethe*, Christoph Prégardien, tenor; Michael Gees, piano, CPO 999685-2 (CD), 1999.
- B** Schubert, Franz. "Hoffnung." *Follow Goethe: Lieder after Poems by Goethe*. Christoph Prégardien, tenor; Michael Gees, piano. CPO 999685-2. CD. 1999.

Sometimes the title of the album is the principle work on the album, and it may be the work of a different composer, as in the following example (bibliographic form only). If the name of the ensemble might appear confusing, it is acceptable to add "performed by" (compare with "edited by"):

- B** Des Prez, Josquin. "Berzerette savoyenne." *Antoine Brumel, Missa Berzerette savoyenne*. Performed by Chanticleer. Chanticleer Records CR-8805 (CD), 1991.

In many cases, though, the cover merely lists the works included on the album, sometimes by multiple composers. The following disc includes the Beethoven Symphony no. 3 along with a Schubert symphony. There is no title.

- N** 12. Ludwig van Beethoven, Symphony no. 3 in E-Flat Major, "Eroica," The London Classical Players, conducted by Roger Norrington, EMI 7-49101-2 (CD), 1989.
- B** Beethoven, Ludwig van. Symphony no. 3 in E-Flat Major, "Eroica." The London Classical Players, conducted by Roger Norrington. EMI 7-49101-2. CD. 1989.

To cite essays in the booklets that accompany CD recordings, follow the form for journal articles. If there is no title, identify the item with a designation, such as "brochure."

- N** 25. Jonathan Le Cocq, Brochure for *Chansons nouvelles: Parisian Chansons and Dances c. 1530-1550*, Virelai [ensemble], Virgin Classics 7243-5-45313-2-3 (CD), 1998.
- B** Le Cocq, Jonathan. Brochure. *Chansons nouvelles: Parisian Chansons and Dances c. 1530-1550*. Virelai [ensemble]. Virgin Classics 7243-5-45313-2-3. CD. 1998.

11. ARRANGEMENT OF ENTRIES IN THE BIBLIOGRAPHY

a. List the items in alphabetical order by authors' last names. Items should not be numbered.

b. For multiple items by a single author, use the 3-em dash (opt-shift-minus x 3). In the following case, both items are by Joseph Kerman:

- B** Kerman, Joseph. *Concerto Conversations*. Cambridge, Mass.: Harvard University Press, 1999.
- . "On William Byrd's *Emendemus in melius*." In *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*, edited by Dolores Pesce, 329-347. New York: Oxford University Press, 1997.

12. SHORT FORM FOR FOOTNOTES

Your initial citation of a work must provide the essential bibliographic information as shown in the previous examples. Subsequent citations should use the short form, which includes author's last name, title of the article or book (long titles may be abbreviated), and page number:

N 12. Palisca, "The First Performance of *Euridice*," 143-167.

For successive citations of a work in consecutive footnotes, however, you may simply use the abbreviation "Ibid.," (short for *ibidem*, "in the same place").

N 12. Cleaver, *The Churches of Bavaria*, 43.

13. Ibid., 64.

14. Ibid.

However, if you draw on a work throughout a section of your paper, rather than placing a note at the end of every sentence, you may cite the work once and inform the reader that you are drawing on this source for much of the information in that section of the paper.

13. FOOTNOTES THAT PROVIDE MORE THAN BIBLIOGRAPHIC INFORMATION

In some cases you will find it necessary to provide more than basic bibliographic information in your footnotes. There are various ways to do this. Footnote materials should be written in complete sentence and formal prose, just like the text of the paper itself. Here are some examples:

N 18. Cleaver, *The Churches of Bavaria*, 43, offers sixteenth-century engravings of the interiors of two churches in Munich, though not the particular one discussed in this paper.

or:

N 19. This would probably have been true even of the Italians in Antwerp, since they were primarily merchants and financiers. The city hosted large communities of foreign businessmen, and the largest group of these were Italians, particularly the Genoese. Kristine Forney has suggested that it was for this community that the Italian-titled version of Lassus's *Opus 1* was issued; see Kristine K. Forney, "Orlando di Lasso's 'Opus 1': The Making and Marketing of a Renaissance Music Book," *Revue belge de musicologie* 39-40 (1985-86), 33-60.