

## *Citing MUSIC SOURCES in your essay and bibliography*

[This is an expanded version of a document originating from Western's Don Wright Faculty of Music – the former Music History Department, now part of the Department of Music Research and Composition - LRP.]

### ***Be CONSISTENT!***

Many students have probably not had much experience writing essays on music, a kind of writing that has its own stylistic conventions. Humanistic writing on music usually follows the Turabian guide (which is based on *The Chicago Manual of Style*), and Turabian will be followed in most of the history courses offered at Western. No matter what style guide is followed, it is important to be consistent and clear, so that the reader can easily track down your references.

### ***Spell out notes, keys, and chords***

When writing a music history essay, avoid using abbreviations and symbols:

- middle C, E, G-natural, A-flat, F-sharp
- the keys of F-sharp minor and E-flat major
- the triad D-F-sharp-A

### ***Use of hyphen in adjectival forms:***

<b>noun:</b>	<b>adjective:</b>
twentieth century	twentieth-century music
quarter note	quarter-note movement
eighth note	eighth-note triplet
sixteenth note	sixteenth-note figure
thirty-second note	thirty-second-note passage

### ***Use of italics***

In the days of typewriters, underlining was an instruction to the typesetter to set a particular passage in italics. With modern software, we now use italics.

Italicize all foreign words unless they are particularly familiar in English usage:

tempo, cello, symphony

#### **BUT**

*tempi, celli, opéra comique*

And,

tempo, tempos, but *tempi*

libretto, librettos, but *libretti*

crescendo, crescendos, but *crescendi*

### ***Titles of musical compositions:***

- a) Titles of operas, oratorios, motets, tone poems, and other long musical compositions are italicized:

*Orfeo*

*The Magic Flute*

*Die Zauberflöte*

*Death and Transfiguration*

*Messiah*

b) Titles of songs and other short compositions are given in quotation marks:

“Jesu Joy of Man’s Desiring”

“Sweet Surrender”

c) Titles consisting of generic terms are capitalized but not italicized or put in quotation marks:

Brahms’s Ballade op. 118 no. 3

Schubert’s Piano Sonata in B-flat Major

Chopin’s Waltz in C-sharp Minor

d) Movement titles are generally capitalized; individual movements from larger works are placed within quotation marks:

Andante from Mozart’s Symphony in G Minor

Kyrie from Beethoven’s *Missa solennis*

“On a Rainy Night” from Beckwith’s *Lyrics of the T’ang Dynasty*

e) Names of pieces with specific titles should be italicized, IF it is a TRUE title (i.e., one the composer has given):

Schumann’s *Scenes from Childhood*

Beethoven Symphony No. 3 (*Eroica*)

-or-

the *Eroica* Symphony by Beethoven

f) Names of individual movements from larger compositions (including choral works), when such movements are referred to by title, are placed in quotation marks:

“Contentedness” from Schumann’s *Scenes from Childhood*

"And He Shall Purify..." from Handel's *Messiah*

"Wohin" from *Die Schöne Müllerin*

"Air with Variations" (*The Harmonious Blacksmith*) from Handel's Suite no. 5 in E Major

### ***Title for a musical example:***

It is important to clearly identify the musical examples you choose to illustrate your essay. You should provide all the necessary details: composer, title, movement (if appropriate), and measure numbers:

**Ex. 1. Mozart, Symphony no. 41 (“Jupiter”) K. 551:I, mm. 17-23**

In the text of the essay, refer to this example as **Ex.1**

## ***CITATION STYLE: FOOTNOTE [F] vs. BIBLIOGRAPHY [B]***

The format of footnotes and bibliographic citations differs. A footnote is like a sentence, with each major item (author, title, facts of publication) separated by a comma. A bibliographic citation, which begins at the left margin, with all subsequent lines indented (known as a “hanging indent”), separates major items with a period. [You will notice that all FOOTNOTE examples are numbered consecutively, as they would be in an essay.] **NOTE that all items in a Bibliography are normally listed alphabetically—by the author's surname.** If there is no author's name for an item, list that one item by its title (alphabetically) within the list - please see the Sample Bibliography on page 14 of this document.

### **ARTICLES – Journals, Magazines, Newspapers, Periodicals, Serials**

The seventh edition of the Turabian guide offers different formats for magazine and journal citations, which can be problematic. Upon examining her citations (17.2-17.4), it appears that magazines and newspapers tend to offer one-page articles, while journal articles cover several pages. If you are writing a scholarly paper, choose the citation example for journals 17.2 – which requires you to specify the pagination of the entire article for your bibliography. [The footnote example below refers to a single page, as is often the case for footnotes.]

1. Richard Semmens, “*La Furstemberg* and St. Martin’s Lane: Purcell’s French Odyssey,” *Music & Letters* 78 (1997): 341-2. [F]

Semmens, Richard. “*La Furstemberg* and St. Martin’s Lane: Purcell’s French Odyssey.” *Music & Letters* 78 (1997): 337-48. [B]

2. Stephen McClatchie, "The Gustav Mahler-Alfred Rosé Collection at the University of Western Ontario," *Notes: Quarterly Journal of the Music Library Association* 52 (December 1995): 387. [F]

McClatchie, Stephen. "The Gustav Mahler-Alfred Rosé Collection at the University of Western Ontario." *Notes: Quarterly Journal of the Music Library Association* 52 (December 1995): 385-406. [B]

### **BOOKS**

3. Susan McClary, *Feminine Endings: Music, Gender and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 197. [F]

McClary, Susan. *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota Press, 1991. [B]

4. Janet R. Barrett, Claire W. McCoy and Kari K. Veblen, *Sound ways of knowing : music in the interdisciplinary curriculum* (New York : Schirmer Books ; London : Prentice Hall International, 1997), 114-16. [F]

Barrett, Janet R. , Claire W. McCoy and Kari K. Veblen. *Sound ways of knowing : music in the interdisciplinary curriculum*. New York : Schirmer Books ; London : Prentice Hall International, 1997. [B]

## BOOK REVIEWS

Essentially, you are citing a journal article, with the added complication of including the title of the reviewed book. Remember that underlining a title = *italics*, and in the case of a book review BOTH the title of the journal **and** the title of the reviewed book must be italicized.

5. Robert Carl, review of *Feminine Endings: Music, Gender, and Sexuality*, by Susan McClary, in *Notes: Quarterly Journal of the Music Library Association* 48 (June 1992): 1289. [F]

Carl, Robert. Review of *Feminine Endings: Music, Gender, and Sexuality*, by Susan McClary. *Notes: Quarterly Journal of the Music Library Association* 48 (June 1992): 1288-91. [B]

## CITING FROM A SECONDARY SOURCE – or – “I could not consult the ‘original’”

Occasionally, one is forced to cite an entry that refers to another important work. It may be impossible to consult the original work, if the original is rare, signed-out, or otherwise difficult to locate. The secondary work may provide a portion of the original work, or may provide a necessary translation; you will cite the original as contained in the secondary source in the following manner:

6. Robert Schumann, “Kennst du das Land,” *Sämtlicher Lieder*, v. 2, ed. Max Friedlaender (Frankfurt: Peters, 19-?), 212 in *Norton Anthology of Western Music*, 2<sup>nd</sup> ed., ed. Claude V. Palisca (New York: Norton, 1988), 338. [F]

Schumann, Robert. “Kennst du das Land.” *Sämtlicher Lieder*, v. 2. Edited by Max Friedlaender. Frankfurt: Peters, 19-?: 212-215. In *Norton Anthology of Western Music*, 2<sup>nd</sup> ed., ed. Claude V. Palisca, 338-342. New York: Norton, 1988. [B]

7. Paul Dukas, “Claude Debussy et Paul Dukas,” *La Revue Musical*, Special Number: “*La Jeunesse de Debussy*” (May, 1926); cited by Jean Roy, trans. Denis Ogan, in accompanying booklet to *Debussy Melodies*, performed by various singers with Dalton Baldwin, piano, EMI Classics, CDM 7640962, 1980, 8. Compact disc. [UWO MCD 7048] [F]

Dukas, Paul. “Claude Debussy et Paul Dukas.” *La Revue Musical*, Special Number: “*La Jeunesse de Debussy*” (May, 1926). Cited by Jean Roy. Translated by Denis Ogan, in accompanying booklet to *Debussy Melodies*, performed by various singers with Dalton Baldwin, piano, EMI Classics. CDM 7640962, 1980, 8-10. Compact disc. [UWO MCD 7048] [B]

## DICTIONARIES / ENCYCLOPAEDIAS (four different citation styles – **choose ONE**)

[FYI – S.v. is the abbreviation for a Latin term, *sub verbo*, or *sub voce*, meaning “under the word.”]

7. *The Shorter Oxford English Dictionary*, 3<sup>rd</sup> rev. ed., 1964, s.v. "ornamentation." [F]

*The Shorter Oxford English Dictionary*, 3<sup>rd</sup> rev. ed., 1964. S.v. "ornamentation." [B]

\*\*\* OR \*\*\*

9. *The New Harvard Dictionary of Music*, 1986, s.v. "electro-acoustic music," by Jon H. Appleton. [F]

Subsequent short-form entries (of Ex. 7 above) can be abbreviated to:

10. Appleton, "electro-acoustic music" in *New Harvard Dictionary*. [F]

*The New Harvard Dictionary of Music*. 1986. S.v. "electro-acoustic music" by Jon H. Appleton. [B]

\*\*\* OR \*\*\*

Despite its name, *The New Grove Dictionary* is an encyclopaedia. The articles are written by experts and signed; some articles have been extracted and published as individual books. Thus, the following citation format, which resembles the format for citing journal articles, is to be followed:

11. Michael F. Robinson with Rosa Leonetti, "Auletta, Pietro," in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed. (London: Macmillan, 2001), 2:176. [F]

Robinson, Michael F. with Rosa Leonetti. "Auletta, Pietro." *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., 2:176-77. London: Macmillan, 2001. [B]

*The New Grove Dictionary of Music and Musicians* is also available online. Please be aware that the citation examples given in *Grove Music Online* reflect British practice, and as such are incorrect for those North Americans using either the *Chicago Manual of Style* or Turabian's *A manual for writers of research papers, theses, and dissertations*. Please also bear in mind that *The New Grove* is a special case: while "Dictionary" may be part of its title, it is NOT a generic dictionary. References to "dictionaries" in style manuals simply do not apply to the various incarnations of the *Grove* dictionaries.

12. *Grove Music Online*, s.v. "Schafer, R. Murray" (by Stephen Adams), <http://www.grovemusic.com/> (accessed November 19, 2007). [F]

Adams, Stephen. S.v. "Schafer, R. Murray." *Grove Music Online*. <http://www.grovemusic.com> (accessed November 19, 2007). [B]

## ESSAYS & FESTSCHRIFTS

### Collected Essays:

13. Gary C. Thomas, "Was George Frideric Handel Gay?: on Closet Questions and Cultural Politics," in *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas (New York: Routledge, 1994), 167. [F]

Thomas, Gary C. "Was George Frideric Handel Gay?: on Closet Questions and Cultural Politics." In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 155-203. New York: Routledge, 1994. [B]

**Festschrift, citing entire volume, with editor as ‘author’:**

14. David Hunter, ed., *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel* (Urbana-Champaign, IL: University of Illinois, Graduate School of Library and Information Science, 1994), 111. [F]

Hunter, David, ed. *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*. Urbana-Champaign, IL: University of Illinois, Graduate School of Library and Information Science, 1994. [B]

**Festschrift, citing a single essay by one author:**

15. Calvin Elliker, “The Collector and Reception History: The Case of Josiah Kirby Lilly,” in *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, ed. David Hunter. (Urbana-Champaign, IL: University of Illinois, Graduate School of Library and Information Science, 1994), 191. [F]

Elliker, Calvin. “The Collector and Reception History: The Case of Josiah Kirby Lilly.” In *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, edited by David Hunter, 189-203. Urbana-Champaign, IL: University of Illinois, Graduate School of Library and Information Science, 1994. [B]

**LETTERS, PUBLISHED**

16. Gustav Mahler to Justine Mahler, July 31, 1897, in *The Mahler Family Letters*, ed. Stephen McClatchie (New York: Oxford, 2006), 320. [F]

Mahler, Gustav. Gustav to Justine Mahler, July 31, 1897. In *The Mahler Family Letters*, edited by Stephen McClatchie. New York: Oxford, 2006. [B]

**LETTERS, UNPUBLISHED**

17. César Cui to “Mon cher editeur” [Monsieur Heugel], November 16, [18]91, Gift of the Wilhelmina McIntosh Book Fund of the Faculty of Music, The Opera Collection, MZ590, Music Library, University of Western Ontario, London, Ontario, Canada.

Cui, César. Cui to “Mon cher editeur” [Monsieur Heugel], November 16, [18]91. Gift of the Wilhelmina McIntosh Book Fund of the Faculty of Music. The Opera Collection, MZ590. Music Library, University of Western Ontario, London, Ontario, Canada.

**MUSIC, PRINTED – separate edition**

18. Louise Talma, *Pastoral Prelude*, (Boston: Carl Fischer, 1952), 5. [F]

Talma, Louise. *Pastoral Prelude*. Boston: Carl Fischer, 1952. [B]

### ...MUSIC, PRINTED – separate edition

19. Claude Debussy, "Le vent dans la plaine," *Préludes*, ed. Pierre Marchand (Paris: Durand, ca. 1910), 8. [F]

Debussy, Claude. "Le vent dans la plaine," *Préludes*. Edited by Pierre Marchand. Paris: Durand, ca. 1910. [B]

20. Wolfgang Amadeus Mozart, *The Magic Flute*, English version by Ruth and Thomas Martin (New York: G. Schirmer, 1951), 157. [F]

Mozart, Wolfgang Amadeus. *The Magic Flute*. English version by Ruth and Thomas Martin. New York: G. Schirmer, 1951. [B]

### MUSIC, PRINTED – issued as part of a Collected Edition or an Anthology

21. Robert Schumann, "Kennst du das Land," *Sämtlicher Lieder*, v. 2, ed. Max Friedlaender (Frankfurt: Peters, 19-?), 213. [F]

Schumann, Robert. "Kennst du das Land," *Sämtlicher Lieder*, v. 2. Edited by Max Friedlaender. Frankfurt: Peters, 19-?: 212-215. [B]

22. Wolfgang Amadeus Mozart, *Die Zauberflöte*, *Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke*, series 2, workgroup 5, vol. 19 (Kassel: Bärenreiter, 1970), 205. [F]

Mozart, Wolfgang Amadeus. *Die Zauberflöte*. *Wolfgang Amadeus Mozart neue Ausgabe sämtlicher Werke*, series 2, workgroup 5, vol. 19. Kassel: Bärenreiter, 1970. [B]

23. Wolfgang Amadeus Mozart, "Ah, lo previdi!" K. 272, in *Twenty-One Concert Arias for Soprano*, v. 1 (New York: G. Schirmer, 1952), 15. [F]

Mozart, Wolfgang Amadeus. "Ah, lo previdi!" K. 272. In *Twenty-One Concert Arias for Soprano*, v. 1, 14-34. New York: G. Schirmer, 1952. [B]

24. Robert Schumann, "Kennst du das Land," in *Norton Anthology of Western Music*, 2<sup>nd</sup> ed., ed. Claude V. Palisca (New York: Norton, 1988), 338. [F]

Schumann, Robert. "Kennst du das Land." In *Norton Anthology of Western Music*, 2<sup>nd</sup> ed. Edited by Claude V. Palisca, 338-42. New York: Norton, 1988. [B]

25. Undine Smith Moore, "Mother to Son," in *Contemporary Anthology of Music by Women*, ed. James R. Briscoe (Bloomington, IN: Indiana University Press, 1997), 224-28. [F]

Moore, Undine Smith. "Mother to Son." In *Contemporary Anthology of Music by Women*, 224-28. Edited by James R. Briscoe. Bloomington, IN: Indiana University Press, 1997. [B]

## MUSIC, MANUSCRIPTS – ORIGINAL

26. Gustav Mahler, “Symphony No. 1,” copyist’s score with annotations in Mahler’s hand, ?1888-1889, CDN-Lu, OS-MD-694, v. 1-2. The Gustav Mahler-Alfred Rosé Collection, The Music Library, University of Western Ontario, London, ON, Canada. [F]

Mahler, Gustav. “Symphony No.1.” Copyist’s score with annotations in Mahler’s hand, ?1888-89, CDN-Lu, OS-MD-694, v. 1-2. The Gustav Mahler-Alfred Rosé Collection, The Music Library, University of Western Ontario, London, ON, Canada. [B]

## MUSIC, MANUSCRIPTS – FACSIMILE REPRODUCTIONS

27. *Il Codice Squarcialupi: MS. Mediceo Palatino 87, Biblioteca Laurenziana di Firenze*. Fifteenth-century music manuscript, facsimile reproduction in colour with accompanying volume of studies edited by F. Alberto Gallo. (Florence: Giunti Barbera; [Lucca]: Libreria musicale italiana, 1992), f. 14. [F]

*Il Codice Squarcialupi: MS. Mediceo Palatino 87, Biblioteca Laurenziana di Firenze*. Fifteenth-century music manuscript, facsimile reproduction in colour with accompanying volume of studies edited by F. Alberto Gallo. Florence: Giunti Barbera; [Lucca]: Libreria musicale italiana, 1992. [B]

## MUSIC, COMMERCIALY RECORDED – vinyl, cassettes, DATs, CDs, etc.

You will notice that several of the following examples do not include a date. While CDs frequently have a date of manufacture on the label, vinyl recordings often do not include this information. Rather than provide incorrect information, it is preferable to omit the date. The manufacturer's name and label number are sufficient to identify a recording. You may choose to include the Library's call number for an item, where applicable.

28. Gustav Mahler, *Symphony no. 1 in D Major (“Titan”)*, Columbia Symphony Orchestra conducted by Bruno Walter (Columbia ML 5794), vinyl recording. [F]

Mahler, Gustav. *Symphony no. 1 in D Major (“Titan”)*. Columbia Symphony Orchestra conducted by Bruno Walter. Columbia ML 5794. Vinyl recording. [B]

29. Gustav Mahler, *Symphony no. 1 in D Major*, Concertgebouw Orchestra conducted by Leonard Bernstein, Deutsche Grammophon 431 036-2, 1989, compact disc. [UWO MCD 6866] [F]

Mahler, Gustav. *Symphony no. 1 in D Major*, Concertgebouw Orchestra conducted by Leonard Bernstein. Deutsche Grammophon 431 036-2, 1989. Compact disc. [UWO MCD 6866] [B]

30. Wolfgang Amadeus Mozart, “Ah, lo previdi!” K. 272 in *Konzert-Arien* sung by Gundula Janowitz with the Wiener Symphoniker conducted by Wilfried Boettcher, Deutsche Grammophon 449 723-2, recorded 1966, reissued 1996. Compact disc. [UWO MCD 11121] [F]

Mozart, Wolfgang Amadeus. “Ah, lo previdi!” K. 272. In *Konzert-Arien* sung by Gundula Janowitz with the Wiener Symphoniker conducted by Wilfried Boettcher. Deutsche Grammophon 449 723-2. Recorded 1966, reissued 1996. Compact disc. [UWO MCD 11121] [B]



## **MUSIC, COMMERCIALY RECORDED: Accompanying Notes or Booklet Information**

The booklets that accompany CDs, the jackets/sleeves of vinyl LPs, and other inserts can be legitimate sources of information. Generally speaking, "signed" works are considered to be more reliable and scholarly than unsigned works. Again, the call number is optional. See also example no. 5 (above), which deals with a translated text.

31. Humphrey Searle, "Anton Webern," in accompanying booklet, *Webern: Complete Works Opp. 1-31* performed by the Juilliard String Quartet and the London Sinfonietta conducted by Pierre Boulez, SONY Classical S3K 45845, 1991, compact disc. [UWO MCD 6153] [F]

Searle, Humphrey. "Anton Webern." Essay in accompanying booklet, *Webern: Complete Works Opp. 1-31* performed by the Juilliard String Quartet and the London Sinfonietta conducted by Pierre Boulez. SONY Classical S3K 45845, 1991. Compact disc. [UWO MCD 6153] [B]

## **OBITUARIES**

Citing an obituary in your essay? Follow the format for **ARTICLES** (above). It makes no difference whether the obituary comes from a newspaper or a journal, so long as you provide the full pagination.

## **REPRINT EDITIONS – BOOKS**

Works of special significance are often reprinted. One must give details of both the original and the reprint editions, as shown by the following examples.

32. Allen Forte, *The Compositional Matrix* (Baldwin, N.Y.: Music Teachers National Association, 1961; reprint, New York: Da Capo, 1971), 35-39 (page citations are to the reprint edition). [F]

Forte, Allen. *The Compositional Matrix*. Baldwin, N.Y.: Music Teachers National Association, 1961. Reprint, New York: Da Capo, 1971. [B]

## **REPRINT EDITIONS – SCORES**

Many important music manuscripts have been made available in reproduction editions (see MUSIC, MANUSCRIPTS – FACSIMILE REPRODUCTIONS above); important (or otherwise interesting) editions of early published music have also been reprinted, and are of interest to performers and scholars alike.

33. William Boyce, *Lyra Britannica: being a Collection of Songs, Duets and Cantatas on Various Subjects* (London: I. Walsh, [1745]; reprint, Cambridgeshire: King's Music, n.d.), 8-9 (page citations are to the reprint edition). [F]

Boyce, William. *Lyra Britannica: being a Collection of Songs, Duets and Cantatas on Various Subjects*. London: I. Walsh, [1745]. Reprint, Cambridgeshire: King's Music, n.d. [B]

## THESES AND DISSERTATIONS

These are technically **unpublished** works, written to fulfill degree requirements at a particular institution. [A thesis is written in partial fulfilment of the requirements for a Masters degree; a dissertation is written for a PhD (Doctor of Philosophy) degree.]

34. Anthony Strangis, "Kurt Weill and Opera for the People in Germany and America" (MM thesis, University of Western Ontario, 1987), 179. **[F]**

Strangis, Anthony. "Kurt Weill and Opera for the People in Germany and America ." MM thesis, University of Western Ontario, 1987. **[B]**

35. Alison Stonehouse, "Metastasio's Poetry and Drama in France, 1750-1800" (PhD diss., University of Western Ontario, 1997), 133. **[F]**

Stonehouse, Alison. "Metastasio's Poetry and Drama in France, 1750-1800." PhD diss., University of Western Ontario, 1997. **[B]**

## TRANSLATIONS

See also example no. 7 above, which cites a translated text as given in a CD booklet.

36. Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and edited by William J. Mitchell (New York : W. W. Norton, [1949]), 97. **[F]**

Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Translated and edited by William J. Mitchell. New York: Norton, [1949]. **[B]**

## VIDEO RECORDINGS

37. Richard Strauss, *Salome*, Royal Opera Covent Garden, conducted by Bernard Haitink, directed by Derek Bailey and Peter Hall, Covent Garden Pioneer : Public Media Home Vision, SAL 090, ISBN 0-7800-1433-2, 1992, videocassette. [UWO MVD 26] **[F]**

Strauss, Richard. *Salome*, Royal Opera Covent Garden, conducted by Bernard Haitink, directed by Derek Bailey and Peter Hall. Covent Garden Pioneer : Public Media Home Vision, SAL 090, ISBN 0-7800-1433-2, 1992, videocassette. [UWO MVD 26] **[B]**

## CITING ELECTRONIC DOCUMENTS [WWW, CD-ROMS, email, etc.]

Citing electronic documents and information differs somewhat from citation formats for print materials. You still require the same basic information:

- author – this can be a person or persons, a company, a library
- responsibility – (Photographer) or (Painter) or (Composer) or ??
- date – of an art work, or date of copyright, or update
- title – full title/subtitle of the web-page, CD-ROM product or database
- nature – [Photograph] [Image of oil painting]
- format – [CD-ROM] or [Online] or [Electronic] or [Internet]
- publishing details – place of publication/data provider/company + date
- identifier – URL or identifier/accession number of article (*e.g.* ERIC document #), or indication of the medium you consulted [DVD, CD-ROM, etc.]
- date – date you viewed/consulted the information

The date may be found on a CD-ROM disc, but when the CD-ROM is networked, you do not have the opportunity to *see* the actual disc. You may see a version number or copyright date as you log-in to a database or networked CD-ROM. Alternately, you may cite the date you accessed the product or service.

Certain databases give accession numbers (*e.g.* ERIC), and those accession numbers should be included in your bibliographic citation. Essentially, you should provide sufficient information so that someone reading your essay can find the same information/site—which means that you should include the complete **URL** (beginning with: **http://...**) if you are citing a WWW-site. Given the fugitive nature of information on the WWW, if you are engaged in writing a thesis or dissertation, it would be wise to PRINT a copy of any needed web-document, and physically include it in (or append it to) your work.

Cite **ONLY** those electronic sources that are unique to the www, which provide full-text or useful information. Indexing tools that provide citations only, such as the *Music Index* (print version), are not cited; do not cite electronic indexes, either – unless they provide full-text articles!

### FULL-TEXT ARTICLE – originally published in print form

If you are able to consult the print version of the article, then you can use the less-complicated citation format for ARTICLES (above). Electronic full-text articles may provide the pagination of the original, but rarely format the document with the original pagination, which has implications for citation format (meaning that you should count the number of paragraphs, and then specify them, by number).

38. Linda Hutcheon and Michael Hutcheon, “Opera and National Identity: new Canadian Opera,” *Canadian Theatre Review* (Fall 1998): 5-8, *Canadian Business and Current Affairs*: par. 12, online, available: Silver Platter WebSPIRS, [database online, UWO], AN: 4413119, accessed 1999, December 12. **[F]**

Hutcheon, Linda and Michael Hutcheon. ““Opera and National Identity: new Canadian Opera.” *Canadian Theatre Review* (Fall, 1998): 5-8. *Canadian Business and Current Affairs* [database online, UWO], AN: 4413119. Accessed 1999, December 12. **[B]**

39. Joanne Close, "A Case for Arts Education," *Teach Magazine* (Nov/Dec 1997), 26-29, para. 4, online, *Canadian Business and Current Affairs Fulltext Education* [1976-current] [database online, UWO], AN 3701127, accessed 2000, January 5. [F]

Close, Joanne. "A Case for Arts Education." *Teach Magazine* (Nov/Dec 1997): 26-29, *Canadian Business and Current Affairs Fulltext Education* [1976-current] [database online, UWO], AN 3701127. Accessed January 5, 2000. [B]

40. Stephen McClatchie, "The 1889 Version of Mahler's First Symphony: A New Manuscript Source," *19<sup>th</sup>-Century Music* 20 (Autumn, 1996): 102-3, <http://links.jstor.org/sici?sici=0148-2076%28199623%2920%3A2%3C99%3AT1VOMF%3E2.0.CO%3B2-C> (accessed November 21, 2007). [F]

McClatchie, Stephen. "The 1889 Version of Mahler's First Symphony: A New Manuscript Source." *19<sup>th</sup>-Century Music* 20 (Autumn, 1996): 99-124. <http://links.jstor.org/sici?sici=0148-2076%28199623%2920%3A2%3C99%3AT1VOMF%3E2.0.CO%3B2-C> (accessed November 21, 2007). [B]

## **FULL-TEXT ARTICLE – originally published in French, translation available on WWW**

41. Louise Lamothe, "Who remembers Disc-O-Logue?" interview by Richard Baillargeon, *Rendez-vous 92* (2nd annual joint bulletin of Yé-Yé Publications and SARMA), 1992?, para. 5 online, translation courtesy The National Library of Canada, ©1997-08-12; available from: <http://www.nlc-bnc.ca/discologue/intervie.htm>, accessed 2000 December 17. [F]

Lamothe, Louise. "Who remembers Disc-O-Logue?" Interview by Richard Baillargeon. *Rendez-vous 92* (2nd annual joint bulletin of Yé-Yé Publications and SARMA), 1992? Translation courtesy The National Library of Canada, ©1997-08-12. Available from: <http://www.nlc-bnc.ca/discologue/intervie.htm>. Accessed 2000 December 17. [B]

## **PHOTOGRAPHS ON THE INTERNET**

Not all sites provide the "required" information for a proper bibliographic citation. Check the list given on the previous page [under CITING ELECTRONIC DOCUMENTS] and include as much information as is possible.

42. Lawrie Raskin, (Photographer), *Living room in Glenn Gould's apartment on St. Clair Avenue West in Toronto*, January 20, 1983 [Photograph on Internet], Glenn Gould Archive, National Library of Canada, available: <http://www.gould.nlc-bnc.ca/exhi/images/iv41.jpg>, Internet, accessed 2000, January 7. [F]

Raskin, Lawrie. (Photographer). *Living room in Glenn Gould's apartment on St. Clair Avenue West in Toronto*. [Photograph], [Internet] January 20, 1983. Glenn Gould Archive, National Library of Canada. Available: <http://www.gould.nlc-bnc.ca/exhi/images/iv41.jpg>. Internet. Accessed 2000, January 7. [B]

You may also wish to consult the D.B.Weldon Library's web-pages, which offer additional style guides, including: APA, ASA, Chicago and MLA at:

<http://www.lib.uwo.ca/services/styleguides.html>

## **PUTTING IT ALL TOGETHER – the sample bibliography**

Bibliographies are arranged in ALPHABETICAL ORDER - by the author's SURNAME. When your bibliography has more than one title (or article) by an author, do not repeat the author's name for the second title, but rather use an underline (when typewriters were common, I seem to recall the convention was to use SIX underlines), followed by a period: see the McClatchie examples on the following page.

If, on rare occasions, you have no author's name - the convention is to use the TITLE (and IGNORE leading articles such as "the", "a") when placing the item alphabetically within your bibliography list (i.e. alphabetically, within the list of authors' surnames).

Your bibliography should include all footnoted items cited within your essay.

Citing electronic material is considerably more complicated than citing printed materials. In that regard, it makes to sense to cite the unique-to-the-www electronic works as prescribed, so that the reader would be able to find that same electronic work (if it still exists) on the www. In the case of printed items which have been scanned into PDF format and uploaded to an online service (such as JSTOR), it is probably safe to cite them as though one were examining the printed version. [Do check with your advisor/instructor to ensure that he or she would find this acceptable practice.]

Lastly, I am told that there seems to be some confusion regarding the citation of articles, whereby students are patterning their citations upon the 2<sup>nd</sup> example from this handout (i.e. *Notes: Quarterly Journal of the Music Library Association*), and are prefacing "Notes" to the beginning of many of their cited journal titles! You may wish to mention to your students that "Notes" is a portion of one particular title.

## BIBLIOGRAPHY

- Carl, Robert. Review of *Feminine Endings: Music, Gender, and Sexuality*, by Susan McClary. *Notes: Quarterly Journal of the Music Library Association* 48 (June 1992): 1288-1291.
- Close, Joanne. "A case for arts education." *Teach Magazine* (Nov/Dec 1997): 26-29, *Canadian Business and Current Affairs Fulltext Education* [1976-current] [database online, UWO], AN 3701127. Accessed January 5, 2000.
- Elliker, Calvin. "The Collector and Reception History: The Case of Josiah Kirby Lilly." In *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, edited by David Hunter, 189-203. Urbana-Champaign, IL: University of Illinois, Graduate School of Library and Information Science, 1994.
- Forte, Allen. *The Compositional Matrix*. Baldwin, NY: Music Teachers National Association, 1961. Reprint, New York: Da Capo, 1971.
- Mahler, Gustav. "Symphony No.1." Copyist's score with annotations in Mahler's hand, ?1888-89, CDN-Lu, OS-MD-694, v. 1-2. The Gustav Mahler-Alfred Rosé Collection, The Music Library, University of Western Ontario, London, ON, Canada.
- McClary, Susan. *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota Press, 1991.
- McClatchie, Stephen. "The Gustav Mahler-Alfred Rosé Collection at the University of Western Ontario." *Notes: Quarterly Journal of the Music Library Association* 52 (December 1995): 385-406.
- \_\_\_\_\_. "Liebste Justi': The Family Letters of Gustav Mahler." In *Mahler Studies*, edited by Stephen E. Hefling, 53-77. Cambridge: Cambridge University Press, 1997.
- Raskin, Lawrie. (Photographer). *Living room in Glenn Gould's apartment on St. Clair Avenue West in Toronto*. [Photograph], [Internet] January 20, 1983. Glenn Gould Archive, National Library of Canada. Available: <http://www.gould.nlc-bnc.ca/exhi/images/iv41.jpg>. Accessed 7 January 2000.
- Schumann, Robert. "Kennst du das Land." *Sämtlicher Lieder*, v. 2. Edited by Max Friedlaender. Frankfurt: Peters, 19-?: 212-15. In *Norton Anthology of Western Music*, 2nd ed. Edited by Claude V. Palisca, 338-42. New York: Norton, 1988.
- The Shorter Oxford English Dictionary*, 3<sup>rd</sup> rev., 1964. S.v. "ornamentation."
- Stonehouse, Alison. "Metastasio's Poetry and Drama in France, 1750-1800." PhD diss., University of Western Ontario, 1997.
- Strangis, Anthony. "Kurt Weill and Opera for the People in Germany and America ." MM thesis, University of Western Ontario, 1987.
- Strauss, Richard. *Salome*, Royal Opera Covent Garden, conducted by Bernard Haitink, directed by Derek Bailey and Peter Hall. Covent Garden Pioneer : Public Media Home Vision, SAL 090, ISBN 0-7800-1433-2, 1992, videocassette. [UWO MVD 26]

---

Revised and updated by: Lisa Rae Philpott, Music Reference Librarian, 2010/10/20

Please send comments/corrections/suggestions to: [philpott\[at\]uwo.ca](mailto:philpott[at]uwo.ca)