

SUPPLEMENTARY MATERIALS FOR

11

ACKNOWLEDGING SOURCES

In Chapter 11 of *Writing in Music* we offer models of source citations using *The Chicago Manual of Style*'s “notes and bibliography” system. In this companion website, we offer additional model source citations for print, sound, and online materials, also using the notes and bibliography system. In addition, at the end of this supplementary material for Chapter 11, we provide a brief explanation of *The Chicago Manual of Style*'s “author-date” system of citation (pp. 19–21).

Model Music Source Citations for Print, Sound, and Online Materials “Notes and Bibliography” Citation System

In this section we offer model music source citations for the following:

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Beware: Indentation!

Indentation for notes and bibliographic entries differs. When creating a note, indent the first line and place subsequent lines at the left margin (“first-line indent”). When creating a bibliographic entry, place the first line at the left margin and indent all subsequent lines (“hanging indent”).

I. Print Materials

A. Books

Book, single author	
Footnote	Bibliography
First reference: 1. Sandra P. Rosenblum, <i>Performance Practices in Classic Piano Music: Their Principles and Applications</i> (Bloomington: Indiana University Press, 1988), 15. Subsequent reference: 2. Rosenblum, <i>Performance Practices</i> , 17. Consecutive subsequent reference: 3. Rosenblum, 17. [Use author(s) name and page, not “ibid.”]	Rosenblum, Sandra P. <i>Performance Practices in Classic Piano Music: Their Principles and Applications</i> . Bloomington: Indiana University Press, 1988.
Note: If you consult a book online, add the source at the end of the citation. Follow the entry with either a comma (for notes) or period (for bibliography), the URL, then end with a period.	

Book, single author, second or later edition	
Footnote	Bibliography
First reference: 6. Bruno Nettle, <i>The Study of Ethnomusicology: Thirty-Three Discussions</i> , 3rd ed. (Urbana: University of Illinois Press, 2015), 25. Subsequent reference: 8. Nettle, <i>Study of Ethnomusicology</i> , 45.	Nettle, Bruno. <i>The Study of Ethnomusicology: Thirty-Three Discussions</i> . 3rd ed. Urbana: University of Illinois Press, 2015. [Do not elevate the ordinal “3 rd .”]

Book, single author with editor or translator	
Footnote	Bibliography
First reference: 8. André Boucourechliev, <i>Stravinsky</i> , trans. Martin Cooper (New York: Holmes & Meier, 1987), 17. Subsequent reference: 9. Boucourechliev, <i>Stravinsky</i> , 19. [Do not cite editor or translator in subsequent references.]	Boucourechliev, André. <i>Stravinsky</i> . Translated by Martin Cooper. New York: Holmes & Meier, 1987. [Spell out “Edited by” and “Translated by” in bibliographic entries.]

(print materials cont.)

Book, single author with editor <i>and</i> translator	
Footnote	Bibliography
First reference: 22. Michael Kurtz, <i>Sofia Gubaidulina: A Biography</i> , ed. Malcolm Hamrick Brown, trans. Christoph K. Lohmann (Bloomington: Indiana University Press, 2007), 24.	Kurtz, Michael. <i>Sofia Gubaidulina: A Biography</i> . Edited by Malcolm Hamrick Brown. Translated by Christoph K. Lohmann. Bloomington: Indiana University Press, 2007. [Spell out “Edited by” and “Translated by.”]
Subsequent reference: 24. Michael Kurtz, <i>Sofia Gubaidulina</i> , 24.	
[Do not cite editor and translator.]	

Book with editor in place of author	
Footnote	Bibliography
First reference: 6. Ruth Solie, ed., <i>Musicology and Difference: Gender and Sexuality in Music Scholarship</i> (Berkeley: University of California Press, 1993), 27.	Solie, Ruth, ed. <i>Musicology and Difference: Gender and Sexuality in Music Scholarship</i> . Berkeley: University of California Press, 1993.
Subsequent reference: 9. Solie, <i>Musicology and Difference</i> , 27.	
[Do not include “ed.”]	

Book, 2–3 authors	
Footnote	Bibliography
First reference: 4. Mickey Hart, Jay Stevens, and Fredric Lieberman, <i>Drumming at the Edge of Magic: A Journey into the Spirit of Percussion</i> (San Francisco: HarperSanFrancisco, 1990), 10.	Hart, Mickey, Jay Stevens, and Fredric Lieberman. <i>Drumming at the Edge of Magic: A Journey into the Spirit of Percussion</i> . San Francisco: HarperSanFrancisco, 1990.
Subsequent reference: 5. Hart, Stevens, and Lieberman, <i>Drumming at the Edge</i> , 23.	
	[Invert the first author’s name only.]

(print materials cont.)

Book, 2+ editors	
Footnote	Bibliography
<p>First reference: 7. Laurel Parsons and Brenda Ravenscroft, eds. <i>Analytical Essays on Music by Women Composers, Concert Music, 1960–2000</i> (New York: Oxford University Press, 2016), 4.</p> <p>Subsequent reference: 10. Parsons and Ravenscroft, <i>Analytical Essays</i>, 5.</p> <p>[Do not include “eds.” Cite last names only.]</p>	<p>Parsons, Laurel, and Brenda Ravenscroft, eds. <i>Analytical Essays on Music by Women Composers: Concert Music, 1960–2000</i>. New York: Oxford University Press, 2016.</p> <p>[Invert the first editor’s name only.]</p>

Book chapter in single author book	
Footnote	Bibliography
<p>First reference: 6. Suzanne G. Cusick, “Voice Lessons: Introducing the <i>Primo libro delle musiche</i>,” in <i>Francesca Caccini at the Medici Court: Music and the Circulation of Power</i> (London: University of Chicago Press, 2009), 95.</p> <p>Subsequent reference: 11. Cusick, “Voice Lessons,” 95.</p>	<p>Cusick, Suzanne G. “Voice Lessons: Introducing the <i>Primo libro delle musiche</i>.” In <i>Francesca Caccini at the Medici Court: Music and the Circulation of Power</i>, 93–112. London: University of Chicago Press, 2009.</p> <p>[Provide the complete page range of the chapter.]</p>

Book chapter in edited collection, one editor	
Footnote	Bibliography
<p>First reference: 3. Susan McClary, “Narrative Agendas in ‘Absolute’ Music: Identity and Difference in Brahms’s Third Symphony,” in <i>Musicology and Difference: Gender and Sexuality in Music Scholarship</i>, ed. Ruth Solie (Berkeley: University of California Press, 1993), 327.</p> <p>Subsequent reference: 8. McClary, “Narrative Agendas,” 342.</p> <p>[Do not cite the editor.]</p>	<p>McClary, Susan. “Narrative Agendas in ‘Absolute’ Music: Identity and Difference in Brahms’s Third Symphony.” In <i>Musicology and Difference: Gender and Sexuality in Music Scholarship</i>, edited by Ruth Solie, 326–44. Berkeley: University of California Press, 1993.</p> <p>[Spell out “edited by.” Provide the complete page range of the chapter.]</p>

(print materials cont.)

Book chapter in edited collection, 2+ editors	
Footnote	Bibliography
<p>First reference: 9. Joseph N. Straus, “Ursula Mamlok, <i>Panta Rhei</i>, Third Movement (1981),” in <i>Analytical Essays on Music by Women Composers: Concert Music, 1960–2000</i>, eds. Laurel Parsons and Brenda Ravenscroft (New York: Oxford University Press, 2016), 18.</p> <p>Subsequent reference: 12. Straus, “Ursula Mamlok,” 28.</p> <p>[Do not cite the editors.]</p>	<p>Straus, Joseph N. “Ursula Mamlok, <i>Panta Rhei</i>, Third Movement (1981).” In <i>Analytical Essays on Music by Women Composers: Concert Music, 1960–2000</i>, edited by Laurel Parsons and Brenda Ravenscroft, 17–31. New York: Oxford University Press, 2016.</p> <p>[Spell out “edited by.” Provide the complete page range of the chapter.]</p>
Book, reprint edition	
Footnote	Bibliography
<p>First reference: 22. Thomas Morley, <i>A Plaine and Easie Introduction to Practicall Musicke</i>, edited by Alec Harman (London, 1597; repr., London: Norton, 1973), 104.</p> <p>Subsequent reference: 24. Morley, <i>Plaine and Easie Introduction</i>, 105.</p> <p>[Omit the initial “A” from the shortened title.]</p>	<p>Morley, Thomas. <i>A Plaine and Easie Introduction to Practicall Musicke</i>. Edited by Alec Harman. London, 1597. Reprint, London: Norton, 1973.</p> <p>[Provide the original publication year.]</p>
Online version of a book	
Footnote	Bibliography
<p>First reference: 22. William Shakespeare, <i>Shakespeare’s Sonnets with an Introduction and Notes by C. C. Stopes</i> (London: De La More Press, 1904), 2, Internet Archive, https://archive.org/details/sonnetswithintro00shakuoft.</p> <p>Subsequent reference: 24. Shakespeare, <i>Shakespeare’s Sonnets</i>, 4.</p>	<p>Shakespeare, William. <i>Shakespeare’s Sonnets with an Introduction and Notes by C. C. Stopes</i>. London: De La More Press, 1904. Internet Archive. https://archive.org/details/sonnetswithintro00shakuoft.</p> <p>[For books consulted via a commercial library database (e.g., EBSCOhost) or a specific device or application (e.g., eBooks, Kindle, NOOK), provide the name of the database or device in place of the URL.]</p>

(print materials cont.)

B. Journals

Journal article, single author	
Footnote	Bibliography
First reference: 9. Julie Brown, "Schoenberg's Musical Prose as Allegory," <i>Music Analysis</i> 14, nos. 2–3 (July–October 1995): 164. Subsequent reference: 10. Brown, "Schoenberg's Musical Prose," 165.	Brown, Julie. "Schoenberg's Musical Prose as Allegory." <i>Music Analysis</i> 14, nos. 2–3 (July–October 1995): 161–91. [Provide the complete page range of the article.]
Note: If you consult a journal article online, follow the entry with either a comma (for notes) or period (for bibliography), provide the URL, then end with a period.	

Journal article, 2–3 authors	
Footnote	Bibliography
First reference: 2. Jesse Chen, Marjorie Woollacott, and Steve Pologe, "Accuracy and Underlying Mechanisms of Shifting Movements in Cellists," <i>Experimental Brain Research</i> 174, no. 3 (April 2006): 470. Subsequent reference: 4. Chen, Woollacott, and Pologe, "Accuracy and Underlying Mechanisms," 472. [Cite last names only.]	Chen, Jesse, Marjorie Woollacott, and Steve Pologe. "Accuracy and Underlying Mechanisms of Shifting Movements in Cellists." <i>Experimental Brain Research</i> 174, no. 3 (April 2006): 467–76. [Invert the first author's name only.]

Journal article available only in online format	
Footnote	Bibliography
First reference: 2. Lily E. Hirsch, "Righting and Remembering the Nazi Past: 'Suppressed Music' in American Concert Performance," <i>Music and Politics</i> 10, no. 1 (Winter 2016), http://dx.doi.org/10.3998/mp.9460447.0010.102 . Subsequent reference: 3. Hirsch, "Righting and Remembering."	Hirsch, Lily E. "Righting and Remembering the Nazi Past: 'Suppressed Music' in American Concert Performance," <i>Music and Politics</i> 10, no. 1 (Winter 2016). http://dx.doi.org/10.3998/mp.9460447.0010.102 . [Because this journal exists online only, there are no page numbers. Cite by paragraph or section as needed.]

(print materials cont.)

C. Magazines

Magazine articles should be cited in the same manner as journal articles with the following exceptions: (1) magazine articles are cited by date only; do not include volume number; (2) the date will not be enclosed in parentheses; (3) the complete page range of the magazine article may be omitted; (4) if a page number is cited in a note, separate it from the date with a comma, not a colon.

Magazine article	
Footnote	Bibliography
First reference: 2. Robert Hemenway, "The Girl Who Sang with the Beatles," <i>New Yorker</i> , January 11, 1969, 26. Subsequent reference: 4. Hemenway, "Girl Who Sang, 26." [Omit initial "The" from the magazine title.]	Hemenway, Robert. "The Girl Who Sang with the Beatles." <i>New Yorker</i> . January 11, 1969. [Cite by date only, no volume number; the page range may be omitted. Omit initial "The" from the magazine title.]
Note: If you consult a magazine article online, follow the entry with either a comma (for notes) or period (for bibliography), provide the URL, then end with a period.	

D. Newspapers

Newspaper articles should be cited in the same manner as magazine articles. Include: (1) author name, if known; (2) headline or column heading; (3) month, day, and year.

Newspaper article	
Footnote	Bibliography
First reference: 20. "Ebert will Stage 'Macbeth' at 'Met'; Head of Berlin Opera Named for Production with Callas and Warren Next Season," <i>New York Times</i> , March 8, 1958. Subsequent reference: 21. <i>New York Times</i> , "Ebert Will Stage 'Macbeth.'" [Omit initial "The" from the newspaper title.]	<i>New York Times</i> . "Ebert Will Stage 'Macbeth' at 'Met'; Head of Berlin Opera Named for Production with Callas and Warren Next Season." March 8, 1958. [Omit initial "The" from the newspaper title.]
Note: If known, begin the citation with the name of the author. If you consult a newspaper article online, follow the entry with either a comma (for notes) or period (for bibliography), provide the URL, then end with a period.	

(print materials cont.)

E. Dictionary or Encyclopedia Entries

Entries within well-known major encyclopedias and dictionaries are normally cited in notes and not in bibliographies. For substantial authored entries, cite individual author contributions in the style of a multi-authored book.

Dictionary or encyclopedia, author-signed entry	
Footnote	Bibliography
First reference: 16. Horace J. Maxile Jr., “Caesar, Shirley (1939–),” in <i>Encyclopedia of African American Music</i> , ed. Emmett G. Price III, Tammy L. Kernodle, and Horace J. Maxile Jr., vol. 1 (Santa Barbara: Greenwood, 2011), 165. Subsequent reference: 19. Maxile, “Caesar, Shirley.”	Maxile, Horace J., Jr., “Caesar, Shirley (1939–).” In <i>Encyclopedia of African American Music</i> , edited by Emmett G. Price III, Tammy L. Kernodle, and Horace J. Maxile Jr., Vol. 1, 165–66. Santa Barbara: Greenwood, 2011. [Provide complete page range of the entry.]

Dictionary or encyclopedia, unsigned entry	
Footnote	Bibliography
First reference: 6. <i>Encyclopedia Britannica</i> , 11th ed. (1911), s.v. “harmonium.” [Include the edition number, if not the first, and issue date. Cite the entry title but not page number, preceded by s.v. (“under the word”) or s.v.v. (“under the words”).]	[No need to cite in the bibliography.]

Substantial signed entry in online dictionary or encyclopedia	
Footnote	Bibliography
First reference: 7. Andrew Kania, “The Philosophy of Music,” in <i>The Stanford Encyclopedia of Philosophy</i> , https://plato.stanford.edu/entries/music/ . Subsequent reference: 9. Kania, “Philosophy of Music.” [Omit URL in subsequent references; omit initial “the” of entry title.]	Kania, Andrew. “The Philosophy of Music.” In <i>The Stanford Encyclopedia of Philosophy</i> . https://plato.stanford.edu/entries/music/ .
Note: If you consult a reference work online, follow the entry with either a comma (for notes) or period (for bibliography), provide the URL, then end with a period.	

(print materials cont.)

F. Reviews of Books, Concert Performances, Scores

Reviews include the following elements: (1) reviewer name, if known; (2) title of review (if any); (3) the words “review of” followed by the name of the work reviewed and author; (4) title of periodical. If the work reviewed is a performance, the name of the conductor, composer, director, sponsor, or performers, and the location of the event, may be included if not evident in the review title. Reviews of performances should state “review of concert performance.”

Book review published in a journal	
Footnote	Bibliography
First reference: 1. Marion Guck, “Varèse Bound,” review of <i>The Music of Edgard Varèse</i> , by Jonathan Bernard, <i>Perspectives of New Music</i> 30, no. 2 (Summer 1992): 244.	Guck, Marion. “Varèse Bound.” Review of <i>The Music of Edgard Varèse</i> , by Jonathan Bernard. <i>Perspectives of New Music</i> 30, no. 2 (Summer 1992): 244–73. [Provide complete page range of the review.]
Subsequent reference: 2. Guck, review of <i>Music of Edgard Varèse</i> , 247.	
Note: If you consult a review online, follow the entry with either a comma (for notes) or period (for bibliography), provide the URL, then end with a period.	

Review of concert performance published in a newspaper	
Footnote	Bibliography
First reference: 16. John Rockwell, “Eve Queler Conducts Verdi’s <i>Vespri Siciliani</i> ,” review of concert performance by Opera Orchestra of New York, Carnegie Hall, <i>New York Times</i> , January 18, 1990, 18.	Rockwell, John. “Eve Queler Conducts Verdi’s <i>Vespri Siciliani</i> .” Review of concert performance by Opera Orchestra of New York, Carnegie Hall. <i>New York Times</i> , January 18, 1990.
Subsequent reference: 17. Rockwell, review of <i>Vespri Siciliani</i> , 18. [The name of the conductor, composer, and musical work is already included in the review’s title; the location and performance group has been added.]	
Note: If you consult a review online, follow the entry with either a comma (for notes) or period (for bibliography), provide the URL, then end with a period.	

(print materials cont.)

G. Dissertations and Theses

Doctoral dissertation (PhD)	
Footnote	Bibliography
First reference: 9. Gretchen Horlacher, "Superimposed Strata in the Music of Igor Stravinsky" (PhD diss., Yale University, 1990): 25. Subsequent reference: 10. Horlacher, "Superimposed Strata," 28.	Horlacher, Gretchen. "Superimposed Strata in the Music of Igor Stravinsky." PhD diss., Yale University, 1990.
Note: Other graduate degree documents may be listed (e.g., "EdD diss.," "DMA thesis," "Master's thesis"). If you consult the document online, follow the entry with either a comma (for notes) or period (for bibliography), provide the URL or name of the commercial database with any identification number, then end with a period.	

H. Musical Scores

Music scores should be cited in the same manner as a book. Include the name of the composer, the title of the work, and the facts of publication. Page numbers are generally not cited unless the work is within a paginated anthology comprising multiple works.

Musical score, complete work	
Footnote	Bibliography
First reference: 1. Olivier Messiaen, <i>Le merle noir</i> (Paris: Leduc, 1952). Subsequent reference: 2. Messiaen, <i>Le merle noir</i> .	Messiaen, Olivier. <i>Le merle noir</i> . Paris: Leduc, 1952.

Musical score, complete work with editor	
Footnote	Bibliography
First reference: 1. Joseph Haydn, Violin Concerto in C Major, Hob. VIIa:1, ed. Max Seiffert (Leipzig: Breitkopf & Härtels Partitur-Bibliothek, 1909). Subsequent reference: 2. Haydn, Violin Concerto.	Haydn, Joseph. Violin Concerto in C Major, Hob. VIIa:1. Edited by Max Seiffert. Leipzig: Breitkopf & Härtels Partitur-Bibliothek, 1909.

(print materials cont.)

Musical score, portion of a larger work	
Footnote	Bibliography
First reference: 4. Claude Debussy, “Jimbo’s Lullaby,” from <i>Children’s Corner</i> (Paris: Durand & Fils, 1908). Subsequent reference: 5. Debussy, “Jimbo’s Lullaby.”	Debussy, Claude. “Jimbo’s Lullaby.” From <i>Children’s Corner</i> . Paris: Durand & Fils, 1908.

Musical score, portion of a larger work with editor	
Footnote	Bibliography
First reference: 12. Modest Mussorgsky, “Gnomus” from <i>Pictures at an Exhibition</i> , ed. Nikolay Rimsky-Korsakov (Leipzig: Breitkopf and Härtel, 1918). Subsequent reference: 13. Mussorgsky, “Gnomus.”	Mussorgsky, Modest. “Gnomus.” From <i>Pictures at an Exhibition</i> . Edited by Nikolay Rimsky-Korsakov. Leipzig: Breitkopf and Härtel, 1918. [Spell out “Edited by.”]

Musical anthology or collection with editor(s) or compiler(s)	
Footnote	Bibliography
First reference: 7. Margaret R. Simmons and Jeannine Wagner, compilers, <i>Art Songs by African American Composers</i> (Carbondale: Southern Illinois University Press, 2004). Subsequent reference: 9. Simmons and Wagner, <i>Art Songs</i> . [Do not include the term “compilers” in the subsequent reference. Cite last names only.]	Simmons, Margaret R., and Jeannine Wagner, compilers. <i>Art Songs by African American Composers</i> . Carbondale: Southern Illinois University Press, 2004. [Invert the first compiler’s name only.]

(print materials cont.)

Musical score, single piece within an edited anthology	
Footnote	Bibliography
<p>First reference: 21. Grażyna Bacewicz, “Sonata II for Piano,” in <i>New Historical Anthology of Music by Women</i>, ed. James R. Briscoe, 389-407. (Bloomington: Indiana University Press, 2004), 400–402.</p> <p>Subsequent reference: 23. Bacewicz, ““Sonata II for Piano,” 402.</p> <p>[Do not cite the editor.]</p>	<p>Bacewicz, Grażyna. "Sonata II for Piano" In <i>New Historical Anthology of Music by Women</i>, edited by James R. Briscoe, 389–407. Bloomington: Indiana University Press, 2004.</p> <p>[Provide complete page range of the score.]</p>

Musical score downloaded digitally from public domain website	
Footnote	Bibliography
<p>First reference: 14. Augusta Browne, “The Song of the Skylark,” (Philadelphia: G. E. Blake, n.d. [ca. 1815]), https://imslp.org/wiki/The_Song_Of_The_Skylark_(Browne%2C_Augusta).</p> <p>Subsequent reference: 15. Brown, “Song of the Skylark.”</p>	<p>Browne, Augusta. “The Song of the Skylark.” Philadelphia: G. E. Blake, n.d. [ca. 1815]. https://imslp.org/wiki/The_Song_Of_The_Skylark_(Browne%2C_Augusta).</p>
<p>Note: If you access a musical score online, add the source at the end of the citation. Follow the entry with either a comma (for notes) or period (for bibliography), and the URL.</p>	

Musical score purchased by digital download	
Footnote	Bibliography
<p>First reference: 8. Elton John and Bernie Taupin, “Your Song,” (London: Dick James Music Limited, 1969), https://www.sheetmusicplus.com.</p> <p>Subsequent reference: 9. John and Taupin, “Your Song.”</p>	<p>John, Elton, and Bernie Taupin. “Your Song.” London: Dick James Music Limited, 1969. https://www.sheetmusicplus.com.</p>

(print materials cont.)

Musical score, unpublished	
Footnote	Bibliography
<p>First reference: 31. Ralph Shapey, "Partita for Violin and Thirteen Players," score, 1966, Special Collections, Joseph Regenstein Library, University of Chicago.</p> <p>Subsequent reference: 32. Shapey, "Partita."</p> <p>[Include composer name, title, the word "score," date, name of collection, and depository.]</p>	<p>Shapey, Ralph. "Partita for Violin and Thirteen Players." Score. 1966. Special Collections. Joseph Regenstein Library, University of Chicago.</p>

I. Liner Notes from Sound Recordings

Liner notes should be cited in the same manner as an article, including the name of the author, the title of the work, and the facts of publication. Page numbers are generally not cited.

Liner notes, author-signed	
Footnote	Bibliography
<p>First reference: 9. Eugene Drucker, "The Emerson Quartet Plays Bartók," liner notes, <i>Béla Bartok: Die 6 Streichquartette</i>, performed by the Emerson String Quartet, Deutsche Grammophone 423 657-2 (New York: PolyGram Records, 1988), compact disc.</p> <p>Subsequent reference: 10. Drucker, "Emerson Quartet Plays Bartók."</p>	<p>Drucker, Eugene. "The Emerson Quartet Plays Bartók." Liner notes to <i>Béla Bartok: Die 6 Streichquartette</i>. Performed by the Emerson String Quartet, Deutsche Grammophone 423 657-2. New York: PolyGram Records, 1988. Compact disc.</p>

Liner notes, unsigned	
Footnote	Bibliography
<p>First reference: 25. Liner notes to <i>Joan Tower: Chamber and Solo Works</i>, CRI 582 (New York: Composers Recordings, Inc., 1990), compact disc.</p> <p>Subsequent reference: 26. Liner notes, <i>Joan Tower</i>.</p>	<p>Liner notes to <i>Joan Tower: Chamber and Solo Works</i>. CRI 582. New York: Composers Recordings, Inc., 1990. Compact disc.</p>

(print materials cont.)

J. Interviews and Personal Communications

Cite (1) the name of person interviewed and brief identifying information as appropriate (e.g., title or role such as Dr., CEO, or President); (2) title of interview, if published; (3) the words “interview by”; (4) name of interviewer; (5) place and/or date of interview; and (6) depository of transcript or recording, if available.

Interview, published	
Footnote	Bibliography
First reference: 14. György Ligeti, “A Conversation with György Ligeti,” interview by Tünde Szitha, <i>Hungarian Music Quarterly</i> 3, no. 1 (1992): 15. Subsequent reference: 15. Ligeti, “Conversation.”	Ligeti, György. “A Conversation with György Ligeti.” Interview by Tünde Szitha. <i>Hungarian Music Quarterly</i> 3, no. 1 (1992): 13–17.

Interview, transcribed from online broadcast	
Footnote	Bibliography
First reference: 9. Alice Sara Ott, “My Interview with German Japanese Pianist, Alice Sara Ott,” interview by Jennifer Hsiung, January 18, 2017, https://www.youtube.com/watch?v=ytKnCbJSEcU . Subsequent reference: 10. Ott, “My Interview.”	Ott, Alice Sara. “My Interview with German Japanese Pianist, Alice Sara Ott.” Interview by Jennifer Hsiung. January 18, 2017. https://www.youtube.com/watch?v=ytKnCbJSEcU .

Personal or social-media communications (e.g., email, online messages, texts, conversations, and unpublished interviews)	
Footnote	Bibliography
First reference: 9. Jane Doe, email message to author, January 2, 2017. Subsequent reference: 10. Doe, email message.	[No need to cite in bibliography.]
Note: Other forms of personal communication may be listed (e.g., “Facebook message to author,” “text message to author,” “discussion with author”).	

II. Sound Materials

K. Musical Recordings

Musical recordings may be listed in a separate discography rather than integrated in a bibliography. Citations for musical recordings include some or all of these elements:

- (1) name of composer, performer, director, or individual responsible for the content; include designations as appropriate (e.g., conductor, director, choreographer)
- (2) title of the work
- (3) publisher information
- (4) date of the recording, or published date included with recording, or both
- (5) information about the medium (e.g., CD, LP, cassette, MP3). For recordings on CD or LP, include the acquisition number after the name of the publisher.
- (6) additional relevant information (e.g., original release date)
- (7) URL for sources consulted online. For streaming audio formats or downloaded sound files, include the service or file format.

Musical recordings: audio CD	
Footnote	Bibliography
First reference: 4. András Schiff, <i>J. S. Bach: The Well-Tempered Clavier</i> , Decca 4780391, 1984, compact disc. Subsequent reference: 5. Schiff, <i>J. S. Bach</i> .	Schiff, András. <i>J. S. Bach: The Well-Tempered Clavier</i> . Decca 4780391, 1984. Compact disc.

Musical recordings: vinyl record	
Footnote	Bibliography
First reference: 1. Johnny Cash, <i>Johnny Cash at San Quentin</i> , Columbia CS 9827, 1969, LP. Subsequent reference: 2. Cash, <i>Johnny Cash</i> .	Cash, Johnny. <i>Johnny Cash at San Quentin</i> . Columbia CS 9827, 1969. LP.

Musical recordings: single track from an album	
Footnote	Bibliography
First reference: 14. Al Cohn (tenor saxophone), “Help Keep Your City Clean Blues,” track 1 on <i>Al Cohn: Broadway</i> , recorded July 29, 1954, Prestige Records OJCCD-1812-2, 1992, compact disc. Subsequent reference: 15. Cohn, “Help Keep Your City.”	Cohn, Al. “Help Keep Your City Clean Blues.” Track 1 on <i>Al Cohn: Broadway</i> . Recorded July 29, 1954. Prestige Records OJCCD-1812-2, 1992. Compact disc.

(sound materials cont.)

Streaming audio (e.g., Spotify, Apple Music, Pandora)	
Footnote	Bibliography
First reference: 5. Billie Eilish, “Bad Guy,” track 2 on <i>When We Fall Asleep, Where Do We Go?</i> , Darkroom/Interscope Records, 2019, streaming audio, Spotify, https://open.spotify.com/album/0S0KGZnfBGSIssfF54WSJh .	Eilish, Billie. “Bad Guy.” Track 2 on <i>When We Fall Asleep, Where Do We Go?</i> . Darkroom/Interscope Records, 2019. Streaming audio. Spotify. https://open.spotify.com/album/0S0KGZnfBGSIssfF54WSJh .
Subsequent reference: 7. Eilish, “Bad Guy.”	

L. Video Recordings

DVD and VHS	
Footnote	Bibliography
First reference: 24. <i>Thirty-Two Short Films About Glenn Gould: The Sound of Genius</i> , directed by François Girard, Niv Fichman, Don McKellar, and Colm Feore, New York: Sony Classical, 2012, DVD.	Girard, François, Niv Fichman, Don McKellar, and Colm Feore, dirs. <i>Thirty-Two Short Films About Glenn Gould: The Sound of Genius</i> . New York: Sony Classical, 2012. DVD.
Subsequent reference: 25. <i>Thirty-Two Short Films</i> .	[List films by title in the footnote; list by name of director in the bibliography.]

Video accessed online (e.g., YouTube, Vimeo, Naxos Video Library)	
Footnote	Bibliography
First reference: 7. Esperanza Spalding (bassist and vocalist), “Apple Blossom,” in <i>NPR Music Tiny Desk Concert</i> , October 12, 2010, Youtube video, 9:30, https://www.youtube.com/watch?v=sBZa7-2bG2I&list=RDsBZa7-2bG2I&start_radio=1&t=0 .	Spalding, Esperanza, bassist and vocalist. “Apple Blossom.” In <i>NPR Music Tiny Desk Concert</i> . October 12, 2010. Youtube video, 9:30. https://www.youtube.com/watch?v=sBZa7-2bG2I&list=RDsBZa7-2bG2I&start_radio=1&t=0 .
Subsequent reference: 8. Spalding, “Apple Blossom.”	
Note: As a courtesy, provide the timestamp for the position of a song within a lengthy video.	

(sound materials cont.)

M. Live Performances

Include (1) name of performance; (2) name and location of venue; (3) date of performance, and any additional information as necessary to identify the performance.

Live performance Footnote	Bibliography
7. <i>Hamilton</i> , music and lyrics by Lin-Manuel Miranda, director Thomas Kail, choreographer Andy Blakenbuler, Richard Rodgers Theatre, New York, NY, February 2, 2016.	[No need to cite in bibliography.]

III. Online Materials

Include as many of the following items as can be determined: (1) author; (2) title of specific web page in quotation marks; (3) title of website; (4) title of publishing organization/ sponsor of website (if different from title of website; see name following copyright statement or “contact us” information on home page; set in italics only if the web content is analogous to a printed counterpart); (5) publication date (or last modified or revised; if no date can be found, provide access date); (6) URL.

N. Web Pages

Oxford Music Online Footnote	Bibliography
First reference: 11. Richard Wigmore and Megan E. Hill, “Hahn, Hilary,” <i>Grove Music Online</i> , October 16, 2013, https://doi.org/10.1093/gmo/9781561592630.article.A2249684 . Subsequent reference: 12. Wigmore and Hill, “Hahn, Hillary.”	Wigmore, Richard, and Megan E. Hill. “Hahn, Hilary.” <i>Grove Music Online</i> . October 16, 2013. https://doi.org/10.1093/gmo/9781561592630.article.A2249684 .
Note: Use the DOI at the top of the article instead of the URL appearing in your browser’s address bar.	

Digital collections Footnote	Bibliography
11. “Aaron Copland Collection,” Digital Collections, Library of Congress, accessed April 2, 2020, https://www.loc.gov/collections/aaron-copland/ .	[No need to cite in bibliography unless referencing a specific item within the collection.]

(online materials cont.)

Wikipedia	
Footnote	Bibliography
9. Wikipedia contributors, "Vuvuzela," Wikipedia, last modified January 21, 2019, https://en.wikipedia.org/wiki/Vuvuzela .	[No need to cite in bibliography.]

O. Podcasts

Podcasts	
Footnote	Bibliography
9. Phil Ford and J. F. Martell, "Episode 60: Space is the Place: On Sun Ra, Gnosticism, and the Tarot," <i>Weird Studies</i> (podcast), November 20, 2019, https://www.weirdstudies.com/60 .	Ford, Phil and J. F. Martell. "Episode 60: Space is the Place: On Sun Ra, Gnosticism, and the Tarot." <i>Weird Studies</i> (podcast). November 20, 2019. https://www.weirdstudies.com/60 .
Note: If not evident from the title, add the word "podcast" in parentheses.	

P. Blogs

Blogs	
Footnote	Bibliography
3. Alex Ross, "Pulitzer Prize 2019," <i>The Rest Is Noise</i> (blog), April 15, 2019, https://www.therestisnoise.com/2019/04/pulitzer-prize-2019.html .	Ross, Alex. "Pulitzer Prize 2019." <i>The Rest Is Noise</i> (blog). April 15, 2019. https://www.therestisnoise.com/2019/04/pulitzer-prize-2019.html .
Note: If not evident from the title, add the word "blog" in parentheses.	

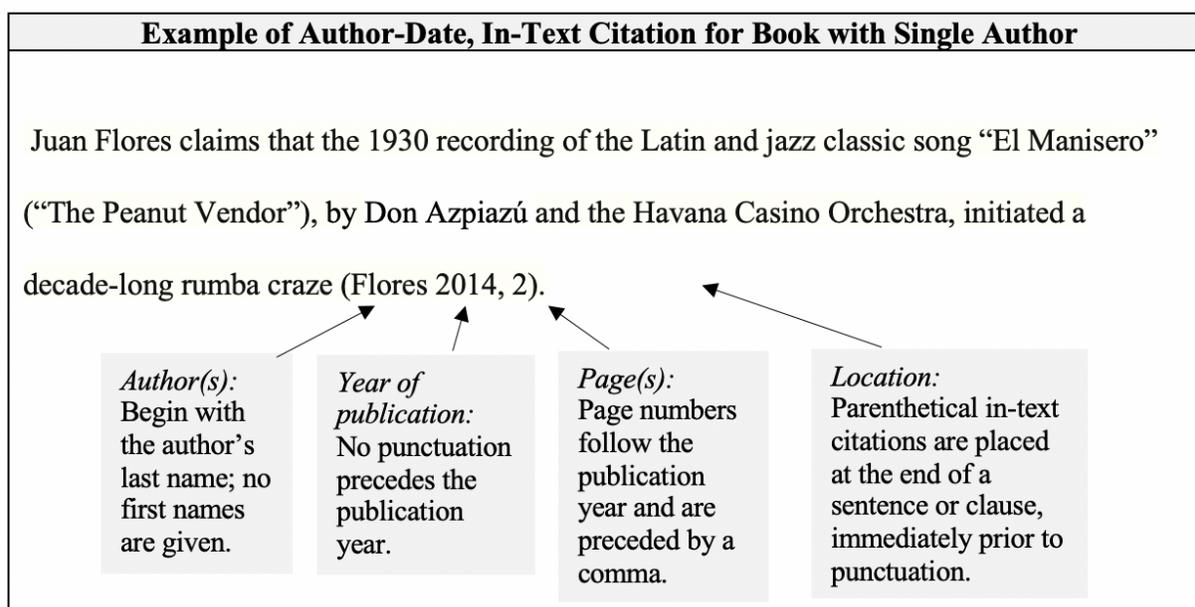
“Author-Date” Citation System

In the author-date system, parenthetical in-text citations replace the numbered notes of the “notes and bibliography” system. Full citations appear in an alphabetized list of sources, titled “References” or “Works Cited.” This list of references replaces the bibliography.

Most of the practices for citing sources within the notes and bibliography system apply to author-date references. Thus, with only a few minor changes, you can easily adapt your source citations to author-date style. The following guidelines, based on principles presented in *The Chicago Manual of Style*, 17th edition, highlight these changes. For more information on the author-date system of citation, consult *The Chicago Manual of Style*, which is likely to be available in your university's library or online through the library's website.

Guidelines for Author-Date In-Text Citations

The following figure illustrates a standard in-text citation according to the author-date system.



Guidelines for in-text source citations:

1. *Content and order*

- Begin with the author’s last name—no first names are given—followed with the publication year and, if needed, page number(s) or locator.
- No punctuation precedes the publication year, e.g., (Doe 2015); (Doe and Chen 2016); (Doe, Chen, and Jones 2017).
- Page numbers, when included, are preceded by a comma; e.g., (Doe 2015, 6).
- For sources with multiple authors, list up to three authors.
- If the source has four or more authors, cite only the first author’s name followed with “et al”; e.g., (Doe et al. 2018).
- Use a semicolon to separate references to two or more different sources in the same citation; e.g., (Doe 2015; Martinez 2019).

- When the author’s name appears in the immediately preceding text, you may omit the name from the parenthetical reference; e.g., “According to Martinez (2019, 18), . . .”

2. Location

- Parenthetical in-text citations are normally placed at the end of a sentence or clause, immediately prior to punctuation.
- Parenthetical citations following long block quotations appear *after* the final punctuation mark. No period follows the citation:

That same year, 1930, also saw the recording and immediate popularity of another classic song, the Latin and jazz classic “El Manisero” (“The Peanut Vendor”). . . . The contagious tune, with its seductive swaying rhythm, “tropical” maraca and muted trumpet, and playful double entendres, captured national and international audiences of the time, to the point that it actually initiated a decade-long craze, the so-called rhumba craze of the 1930s. (Flores 2014, 2)

3. Abbreviations

- Omit terms that are abbreviated in notes (e.g., “ed.” and “trans.”).

Guidelines for Author-Date Reference Lists

Every author-date in-text citation must have a corresponding entry with the same name and date in the reference list. As with the notes and bibliography system, the reference list begins on a new page immediately after the end of the paper.

The following figure illustrates a standard reference-list entry according to the author-date system and offers essential guidelines.

Reference List Entry for Book with Single Author	
<p>Flores, Juan. 2014. <i>Salsa Rising: New York Latin Music of the Sixties Generation</i>. New York: Oxford University Press.</p>	
<p><i>Indentation:</i> Place the first line at the left margin and indent all subsequent lines (“hanging indent”).</p>	<p><i>Format:</i> Format each reference as a series of discrete facts, separated by periods.</p>

Guidelines for entries in author-date reference lists:

1. Content and order

- The format of source citations in author-date style is identical to notes and bibliography style with one exception; the publication year appears immediately after the author’s name; e.g., Doe, John. 2015.

- Format each reference as a series of discrete facts, separated by periods. Put these facts in this order: Author (last name, first name). Year of publication. Title of book in italics. Facts of publication (city: publishing company).
2. *More than one entry by the same author*
- If the reference list contains more than one entry by the same author, arrange the entries in ascending chronological order (e.g., 1991a, 1991b, 1997). The figure below illustrates.
 - If two or more entries by the same author bear the same year of publication, arrange the entries alphabetically by title, ignoring any initial article such as “The,” “A,” or “An.” Distinguish the entries by following the year with different lowercase letters, ordered alphabetically, e.g., 1991a, 1991b. The following figure illustrates.
 - If a single-author entry contains the same first name as a multi-author entry, list the single author first.

More than One Entry by the Same Author
<p>Youens, Susan. 1991a. “Behind the Scenes: ‘Die schöne Müllerin’ before Schubert.” <i>19th-Century Music</i> 15, no. 1: 3–22.</p> <p>Youens, Susan. 1991b. <i>Retracing a Winter’s Journey: Schubert’s Winterreise</i>. Ithaca: Cornell University Press.</p> <p>Youens, Susan. 1997. “Of Dwarves, Perversion, and Patriotism: Schubert’s ‘Der Zwerg,’ D. 771.” <i>19th-Century Music</i> 21, no. 2: 177–207.</p>