Footnotes & Endnotes: Documenting Sources In Your Text with *Irvine's Writing about Music*

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Purpose of Documenting Sources in Text

In the text of your paper, you must credit (or cite) any source that you take ideas from. That means you need to have a footnote or endnote for any source you use when you are:

- giving the origin of facts or opinions
- using a direct quote
- paraphrasing someone else's work
- stating a fact that is not commonly known
- stating controversial facts or opinions[1]

Footnotes or Endnotes?

You will need to pick one style: you'll use either footnotes OR endnotes. You don't use them both in one paper. Your instructor may have a preference. If not, then just pick one and be consistent.

Endnotes are provided at the end of a paper (usually started on a separate page), but before the bibliography. Footnotes, however, are provided at the bottom of each page, as on this page.

How Do They Work?

When you get to a spot in your paper where you need to credit another source, you do it by using a superscript number. For example, the sample paper provided at the end of the Irvine style manual (p.237) reads:

> Some scholars offer that Monteverdi provided an alternative against the unavailability of a virtuoso singer, others that the ornamented melody is merely a suggested embellishment—not necessarily one that should be followed at each performance.[16]

The superscript number 16 indicates that it's the 16th note in the text – and refers the reader to the correct source that this opinion came from.

Standard Book Entry

Note #	Author (first name, last)	Title	Publisher Place

1 Michael Burden, <u>Purcell Remembered</u> (Portland, Oregon:

Amadeus Press, 1995), p.174.

Publisher Name   Date   Page Number(s)

[1] Lakewood Public Library [Web site], *Student Guide to Research Papers*, Site address: http://www.lkwdpl.org/study/research/footnote.htm

Inserting Them Into Your Paper

Most word processing software now has very simple ways of adding notes in. Microsoft Word even has a "Insert" function just for this purpose. No matter which format you choose, Word should number your notes and set aside spaces for the citations.

Number your notes sequentially (1, 2, 3, etc.); *every note gets a new number, even if you have cited earlier in the paper*.

Citing the Same Work More than Once

The first time you cite a work, the information in your endnote/footnote will be very complete—this first citation is called the **first reference**.

The second and any subsequent times that you cite the same work, you do not need to include as much information in the endnote/footnote—these additional citations are called **short references**. In a short reference, you include the author's last name only, and may abbreviate the title. Check Chapter 7 of *Irvine's* for more specific rules about short references.

Endnotes/Footnotes: Examples of Style

Below are several examples for note styles for a variety of types of sources. These particular examples were selected to serve as a quick guide in citing sources for endnotes/footnotes (NOT a bibliography). Consult the Irvine book for a fuller examination of other citation examples not shown here. This information is located in Chapter 7, "Documentation and Notes."

Notice that footnotes/endnotes begin with the note number and are not indented; the line-spacing is single spaced.

*Books - One Author

(note: Place of Publication should include city **and** state—Syracuse, New York, for ex.—unless the city is a major city like New York, London, Paris, etc.)

> ***First Reference: (§76)***
> 1 Harold C. Schonberg, <u>The Great Pianists</u> (New York: Simon and Schuster, 1963), p. 221.

> ***Short Reference: (§77)***
> 6 Schonberg, <u>Great Pianists</u>, p. 223.

*Book - Two Authors

> ***First Reference: (§89)***
> 27   James A. W. Heffernan and John E. Lincoln, <u>Writing: A College Handbook</u>; 2d ed. (New York: Norton, 1986), pp. 641-644.

> ***Short Reference: (§90)***
> 29   Heffernan and Lincoln, <u>Writing</u>, p. 643.

*E-Book (example from the *ebrary* database: Note that database name and date of access are included)

First Reference:
13   David Benjamin Levy, <u>Beethoven: The Ninth Symphony</u>; Rev. ed. (London: Yale University Press, 2003), p. 181. *ebrary* (Accessed 20 February 2013).

Short Reference:
32   Levy, <u>Beethoven</u>, p. 78.

*Essay in a Collection (Chapter in Edited Book or Anthology)

First Reference:
22   Magnar Breivik, "The Representation of Sleep and Death in Berg's Piano Songs, Op. 2," <u>Encrypted Messages in Alban Berg's Music</u>; ed. Siglind Bruhn (New York: General Music Publishing, 1998), p. 113.

Short Reference:
27   Breivik, "Representation of Sleep and Death," <u>Encrypted Messages</u>, p. 115.

*Journal Article

First Reference: (§78)
12   Rodney Garrison, "Unrolling Schenker's Ideas of Musical 'Unfolding'," <u>Theory and Practice</u> 37/38 (2012-13), 124.

Short Reference: (§79)
19   Garrison, "Unrolling," <u>Theory</u>, 135.

*Journal Article from Online Database (only for HTML text. Cite PDF articles as if you used print).

(note: below, RILM Abstracts of Music Literature is the database from where the article is retrieved)

First Reference:
7   John Walter Hill, "Thematic Transformation, Folksong, and Nostalgia in Brahms's Horn Trio op. 40," <u>Musical Times</u> 152 (Spring 2011), 22. <u>RILM Abstracts of Music Literature</u> (Accessed 20 August 2014).

Short Reference:
11   Hill, "Thematic Transformation," <u>Musical Times</u>, 23.

*Unsigned Article in Print Dictionary or Encyclopedia

First Reference: (§80)
16   Don M. Randel, ed., "Germany," <u>The New Harvard Dictionary of Music</u> (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1986), pp. 336-339.

Short Reference: (§81)
18   Randel, "Germany," <u>New Harvard</u>, p. 337.

*Signed Article in Print Dictionary or Encyclopedia

    First Reference: (§80)
15   Paul Griffiths, "Copland, Aaron," <u>The Oxford Companion to Music</u> (New York: Oxford University Press, 2002), p. 305.

    *Short Reference***: *(§81)***
29   Griffiths, "Copland," <u>Oxford Companion</u>, p. 305.

*Signed Article in an Online Dictionary or Encyclopedia (note database name, date of access, and url)

    First Reference:
3   Maurice J. E. Brown and Kenneth L. Hamilton, "Nocturne," <u>Grove Music Online</u> (12 March 2012), http://www.oxfordmusiconline.com

    Short Reference:
10   Brown and Hamilton, "Nocturne," <u>Grove</u>.

*Musical Scores *(§96)*

(note: your score citation format will depend on the type or portion of the work that you're citing. See below)

> The examples below are for citing the entire score (anthology or single piece):
>
>   *composer*: Olivier Messiaen   *title*: Le merle noir
>   *place of publication*: Paris   *publisher*: Leduc
>   *date of publication*: 1952
>   .

    First Reference:
22   Olivier Messiaen, <u>Le merle noir</u> (Paris: Leduc, 1952).

    Short Reference:
25   Messiaen, <u>Le merle noir</u>, p. 5.   [note: here the referenced part is on p.5]

> The examples below are citing a portion from a larger composition or a collection of pieces:
>
> *composer*: Franz Peter Schubert   *part you're citing*: Im Dorfe
> *larger work*: Winterreise   *publisher*: Dover
> *place of publication*: New York
>   (originally published in Leipzig)
> *date of publication*: 1895 orig./1970 reprint   *pages of excerpt*: "Im Dorfe" is on pp. 110-113.

    First Reference:
48   Franz Peter Schubert, "Im Dorfe" from <u>Winterreise</u> (Leipzig, 1895; New York: Dover, 1970), pp. 110-113.

    Short Reference:
50   Schubert, "Im Dorfe," <u>Winterreise</u>, p. 112.   [note: here the referenced part is on p. 112]

*Review

First Reference: (§85)
23   James Aikman, review of Elliot Schwartz and Daniel Godfrey, <u>Music Since 1945: Issues, Materials,</u> <u>and Literature</u> (New York: Schirmer Books, 1993) in <u>College Music Symposium: The Journal of the</u> <u>College Music Society</u> 35 (1995), 145-147.

Short Reference: (§86)
25   Aikman, review of Schwartz and Godfrey, <u>Music Since 1945</u> in <u>Symposium</u>, 146.

*Recording (CD, Video, or DVD)

> The examples below are for citing one track from the recording (in this case, one aria from an opera):
>
> | | |
> |---|---|
> | *composer*: Richard Strauss | *record company*: EMI Records |
> | *aria title:* Di rigori armato il seno | *record issue #*: CDS 7 54259 1/2 |
> | *opera title:* Der Rosenkavalier | *publication date:* 1991 |
>
> *conductor:* Bernard Haitink (extra info which helps identify specific recording)
>
> *CD and track number:* CD 2, track 13
> (this is a multiple CD set; if citing a single CD, no CD number is needed)

First Reference: (§98)
54   Richard Strauss, "Di rigori armato il seno," from <u>Der Rosenkavalier</u>*;* cond. by Bernard Haitink (EMI Records CDS 7 54259 1/2, 1991), CD 2, track 13.

Short Reference:
72   Strauss, "Di rigori armato," <u>Rosenkavalier</u>, track 13.

*Recording (Online via Audio Database)

First Reference:
14   Wolfgang Amadeus Mozart, <u>Ave Verum Corpus</u>; St. Clement Concert Choir and Orchestra, cond. by Randall Swanson (Amadis CD 7161, n.d.), track 13.

Short Reference:
19   Mozart, <u>Ave Verum Corpus</u>, track 13.

*Recording Liner Notes

First Reference:
35   Robert King, Preface to recording of <u>Henry Purcell, The Complete Anthems and Services</u>, vol.3. (London: Hyperion CD A66623, 1993), p. 5.

Short Reference:
37   King, Preface to <u>Henry Purcell</u>, p. 6.

*Website (Note: the break comes *before* the punctuation mark "/" in the url)

First Reference: (§103)
58   Patricia Stroh, "Prodigy to Progeny: Beethoven as Pupil, Teacher, and Paradigm," <u>The American Beethoven Society</u> [Web site]. (8 May 2013). Site address: http://americanbeethovensociety.org /exhibits/prodigy/prodigyexhibit.html (Accessed 11 September 2014).

Short Reference:
60   Stroh, "Prodigy to Progeny," <u>American Beethoven Society</u>.

*Video Online (Note: the break comes *before* the punctuation mark "/" in the url)

First Reference:
15   London Symphony Orchestra, <u>LSO Futures: Our Work with Today's Composers</u>; ed. Tommy Pearson [Web site]; Time: 11:24 (20 January 2014). Site address: https:// https://www.youtube.com /watch?v=7v0b6O-zFW8 (Accessed 15 September 2014).

Short Reference:
17   London Symphony Orchestra, <u>LSO Futures</u>, 9:14.