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 only have 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.

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.

Examples

- The sample paper in *Irvine's* uses endnotes. Endnotes are provided at the end of a paper (usually started on a separate page), but before the bibliography. See p.239 in *Irvine's* for the endnote list.

- Footnotes are provided at the bottom of each page, as on this page.

Inserting Them Into Your Paper

Most word processing software now has very simple ways of adding notes in. Microsoft Word even has a "References" tab just for this purpose. No matter which format you choose, Word will 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 it's been cited before*.

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

Citing the Same Work More than Once
You may find that you need to cite the same work several times. The first time you cite it, 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

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

> *Short Reference***:**
> 6 Schonberg, *Great Pianists*, p. 223.

*Book - Two Authors

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

> *Short Reference:*
> 29 Heffernan and Lincoln, *Writing*, p. 643.

*Book – Online (this example from the *ebrary* database)

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

> *Short Reference:*
> 32 Levy, *Beethoven*, p. 78.

*Journal Article

First Reference:
12 Robert Pascall, "Ruminations on Brahms's Chamber Music," *Musical Times* 116 (August 1975), 699.

Short Reference:
19 Pascall, "Brahms's Chamber Music," 698.

*Unsigned Article in Dictionary or Encyclopedia

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

***Short Reference*:**
18 Randel, "Germany," *New Harvard*, p. 337.

*Signed Article in Dictionary or Encyclopedia

15 Walter Blankenburg, "Historia," *Musik in Geschichte und Gegenwart,* vol. 6 (Kassel: Barenreiter, 1957), cols. 465-489.

*Musical Editions

45 Franz Joseph Haydn, Sonata in C major, Hob.XVI/50 in Vol. 3 of *Haydn: Sämtliche Klaviersonaten*; ed. Christa Landon (Vienna: Universal, [1964]), pp. 79-94.

48 Franz Peter Schubert, "Im Dorfe" from *Winterreise* (Leipzig, 1895; New York: Dover, 1970), pp. 110-113.

*Review

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

***Short Reference*:**
25 Aikman, review of Schwartz and Godfrey, *Music Since 1945* in *Symposium*, 146.

*Recording (CD, Video, or DVD)

54   Richard Strauss, "Di rigori armato il seno," from *Der Rosenkavalier;* cond. by Bernard Haitnik (EMI Records CDS 7 54259 ½, c. 1991), CD 2, box 13.

*Recording Liner Notes

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

*Website

58 Mary I. Arlin, Music Theory Society of New York State [Web site], "Call for Papers for 1998 Meeting" (14 April 1997), Site address: http://www.ithaca.edu/music/music3/mtsnys

*Online Encyclopedia

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

*Article Retrieved from an Online Database

4 Mabel Worthington, "Irish Folk Songs in Joyce's *Ulysses*." *PMLA* 28 (June 1956), 321-339. *JSTOR*. 12 March 2012, http://www.jstor.org

This style guide adapted from Towson University's *Revised Irvine Examples for Bibliographic Citations in Music,* available online at: http://pages.towson.edu/lwoznick/docs/music/mymusic_citations.pdf