

# How to make a bibliography

A **bibliography** is a “user-friendly” list of the sources used in your essay – for any direct quotations, or any facts or opinions not generally known and accepted. It should be easy for the reader to locate your references.

Whatever the type of source, you need similar **basic identifying information**:

- names of authors, editors or composers, in full: use the UTLibrary catalogue as a format guide
- titles and subtitles in full
- for a book: city, publisher and year of publication from the front or back of the title page
- for a journal article: article and journal titles, volume/issue number, year, and inclusive paging
- for sound recordings: performers, identifying label numbers, and year from the disc or insert.
- for internet resources: the URL and the particular date on which you took your notes.

Format this information in entries with a **consistent** typographic style and list the entries alphabetically. Sound recordings can be included, or grouped in a similar list called a **discography**.

## Basic entry formats

- A book:  
**Author’s last name, first name. *Book Title*. City: Publisher, Year. [Indent lines after the first one]**  
Campbell, Patricia Shehan. *Teaching Music Globally: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2004.
- An article in a journal:  
**Author’s last name, first name. “Article Title.” *Journal Title* volume/issue number (Year): pages**  
Tomlinson, Gary. “The Web of Culture: a Context for Musicology.” *19<sup>th</sup> century music* 7/3 (1998): 350-62.
- Grove Online:  
**Author’s last name, first name. “Article Title.” In *Grove Music Online* ed. L. Macy <http://www.grovemusic.com> (Accessed Date Month Year)**  
Salgada, Susana. “Williams, Alberto.” In *Grove Music Online* ed. L. Macy <http://www.grovemusic.com> (Accessed 24 August 2004).
- A sound recording:  
**Composer’s last name, first name. *Work title*. Performers. Label numbers, date.**  
Kancheli, Giia. *Trauerfarbenes Land*. Radio Symphonieorchester Wien, Dennis Russell Davies, conductor. ECM 1646, 1998.  
**OR**  
**Performer’s last name, first name. *Album title*. Label numbers, date**  
Marsalis, Wynton. *On the Twentieth Century*. Sony Classical SK 47193, 1993.

## Further format examples

- A book by more than one author:  
Hutcheon, Linda, and Michael Hutcheon. *Opera: the Art of Dying*. Cambridge, Mass.: Harvard University Press, 2004.
- A book edited by one or more editors:  
Crist, Stephen A., and Roberta Montemorra Marvin, eds. *Historical Musicology: Sources, Methods, Interpretations*. Rochester, N.Y.: University of Rochester Press, 2004.
- An edition of a book later than the original one:  
Phelps, Roger P., et al. *A Guide to Research in Music Education*. 5th ed. Lanham, Md.: Scarecrow Press, 2005.
- A chapter from a collection by various authors:  
Harris, Ellen. "Harmonic Patterns in Handel's Operas." In *Eighteenth-century Music in Theory and Practice: Essays in Honor of Alfred Mann*, edited by Mary Ann Parker. Stuyvesant, N.Y.: Pendragon Press, 1994.
- A musical score:  
Cable, Howard. *Scottish Rhapsody: a Rhapsody on the Songs of Robbie Burns*. Toronto: Northdale Music Press, 2000.
- A musical score edited by a scholar or performer:  
Waller, Fats. *Performances in Transcription, 1927-1943*, edited by Paul S. Machlin. Recent Researches in American Music, v. 41. Middleton, Wis.: A-R Editions, 2001.
- Notes with a sound recording:  
Linke, Norbert. "The Special Place of 'Der Zigeunerbaron' among Strauss' Operettas." With Strauss, Johann. *Der Zigeunerbaron*. Wiener Symphoniker, Nikolaus Harnoncourt, conductor. Teldec 4509-94555, 1995.
- Internet resources:  
The University of Toronto Libraries, Memorial University Libraries and the Bibliothèque de l'Université Laval. *Labrador Inuit Through Moravian Eyes*.  
<http://link.library.utoronto.ca/inuitmoravian/index.cfm> (Accessed 30 October 2006)

These examples generally follow *The Chicago Manual of Style* [Music Reference Z253 .C45].

When you examine the bibliography in any book, dictionary, or journal article, you should be able to observe an internal consistency, though you will see differences from the above examples in the styles of punctuation, typography, arrangement of information elements, and fullness of entry. Your instructor may suggest a preferred style as part of the course information. Scholarly associations and journals indicate which style manual source is used in their disciplines.