

chicago manual citation examples musicology

Mastering Chicago Manual Citation Examples for Musicology: A Comprehensive Guide

chicago manual citation examples musicology are essential for scholars and students navigating the complex world of musical scholarship. Properly citing sources is not merely a formality; it is a cornerstone of academic integrity, allowing readers to trace the lineage of ideas, verify research, and engage critically with the material. This guide delves into the nuances of Chicago style for musicological research, providing detailed examples and explanations for various source types, from printed scores and recordings to digital archives and interviews. We will explore both the author-date and notes-bibliography systems, highlighting their differences and applications within the discipline. Understanding these citation practices ensures clarity, credibility, and contributes to the robust discourse of musicology.

Table of Contents

- Understanding the Chicago Manual of Style in Musicology
- Core Principles of Chicago Style Citation for Music
- Author-Date System: Musicology Examples
- Notes-Bibliography System: Musicology Examples
- Citing Specific Musical Sources
- Citing Recordings and Performances
- Citing Digital Music Resources
- Citing Archival Materials and Manuscripts
- Citing Interviews and Oral Histories
- Common Pitfalls and Best Practices

Understanding the Chicago Manual of Style in Musicology

The Chicago Manual of Style (CMOS) is a widely respected and comprehensive style guide used across many academic disciplines, including musicology. Its flexibility allows for adaptation to the specific needs of musical scholarship, which often involves referencing unique and multi-faceted sources. Musicologists frequently engage with musical scores, sound recordings, live performances, manuscripts, and extensive theoretical texts, all of which require precise and consistent citation methods. CMOS offers two primary systems: the author-date system and the notes-bibliography system. The choice between these often depends on the publication venue or the instructor's preference, but both aim to provide clarity and accuracy in referencing.

The musicological community has developed specific conventions for applying CMOS to musical materials. These conventions ensure that essential details about a musical work, such as composer, title, opus number, movement, instrumentation, and edition, are consistently presented. This level of detail is crucial for disambiguating different versions of a piece or performance. Furthermore, citing musical examples within a text requires particular attention to how these excerpts are introduced, formatted, and referenced, so readers can easily locate them in their original source.

Core Principles of Chicago Style Citation for Music

At the heart of Chicago style citation for musicology are principles of clarity, completeness, and consistency. Every citation, whether in the text or in a bibliography, must provide enough information for a reader to locate the original source. This means including key bibliographical data such as author or composer, title, publisher, date of publication, and specific page numbers or track information. For musical scores, composer, title, edition, and publication details are paramount. For recordings, performer, ensemble, conductor, record label, and catalog number are often necessary.

The two systems within CMOS, author-date and notes-bibliography, differ in their structure but adhere to the same core principles. The author-date system uses parenthetical citations within the text, referencing the author's last name and the year of publication, which corresponds to an entry in a reference list. The notes-bibliography system uses footnotes or endnotes for citations, with a corresponding bibliography at the end of the work. Both systems require meticulous attention to detail to avoid errors that could lead to misidentification of sources or accusations of plagiarism.

Author-Date System: Musicology Examples

The author-date system, often favored in the social sciences, can also be effectively employed in musicology. It prioritizes brevity within the text, allowing readers to quickly identify the source of a claim without extensive parenthetical information. For musical works, the "author" can be the composer, and the "date" the year of publication of the specific edition being referenced.

When citing a musical work within the text using the author-date system, the format typically involves the composer's last name and the publication year of the edition. For example, a reference to Beethoven's Fifth Symphony might appear as (Beethoven 1998) if the edition used was published in 1998. In the corresponding reference list, this would be expanded to full bibliographical details.

Example in Text:

The dramatic opening motif of Beethoven's Fifth Symphony, famously analyzed by musicologists

(Beethoven 1998), sets a tone of conflict and struggle that pervades the entire work.

Corresponding Reference List Entry:

- Beethoven, Ludwig van. 1998. *Symphony No. 5 in C minor, Op. 67*. Edited by Jonathan Del Mar. Bärenreiter Urtext. Kassel: Bärenreiter.

For secondary sources, such as scholarly articles or books about music, the standard author-date format applies. The reference list would include all cited works, alphabetically by author's last name.

Notes-Bibliography System: Musicology Examples

The notes-bibliography system is perhaps more traditionally prevalent in musicological scholarship. It allows for more extensive explanatory notes and detailed descriptions of sources, which can be particularly useful when discussing complex musical examples or historical contexts. Footnotes or endnotes provide the citation information at the point of reference, and a comprehensive bibliography at the end offers a complete list of all sources consulted.

When citing a musical score using the notes-bibliography system, the initial footnote will contain full bibliographical details, including composer, title, edition information, and publication data. Subsequent citations to the same source can be shortened.

Example of First Footnote Citation:

1. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*, ed. Jonathan Del Mar, Bärenreiter Urtext (Kassel: Bärenreiter, 1998), 25.

Example of Subsequent Footnote Citation:

1. Beethoven, *Symphony No. 5*, 30.

The bibliography entry would mirror the information in the first footnote, alphabetized by composer's last name.

Corresponding Bibliography Entry:

- Beethoven, Ludwig van. *Symphony No. 5 in C minor, Op. 67*. Edited by Jonathan Del Mar. Bärenreiter Urtext. Kassel: Bärenreiter, 1998.

This system is also ideal for citing archival documents, manuscript scores, or rare editions where detailed descriptive information is crucial for scholarly identification.

Citing Specific Musical Sources

The specificity required when citing musical sources cannot be overstated. A single composition can exist in numerous editions, arrangements, and recordings, each potentially offering different editorial

choices or performance practices. Therefore, it is imperative to cite the exact source that was consulted.

When referencing a musical score, crucial elements include the composer's full name, the title of the work, opus number or thematic catalog number (if applicable), movement or section designation, the specific edition used, the editor's name (if significant), the publisher, and the year of publication. Page numbers are also essential for pinpointing specific passages. If a particular instrumentation is relevant, that should also be noted.

Example: Citing an Opera Score

- *Le nozze di Figaro*, K. 492. By Wolfgang Amadeus Mozart. Libretto by Lorenzo Da Ponte. Edited by Christoph-Hellmut Mahling. *Neue Mozart-Ausgabe*, Series II, Werkgruppe 5, Band 15. Kassel: Bärenreiter, 1991.

This level of detail ensures that another scholar can find the exact same musical text to verify or build upon the research.

Citing Recordings and Performances

Citing sound recordings requires a different set of bibliographical information, focusing on the performers, conductor, ensemble, and recording details. For studio recordings, the record label, album title, and catalog number are essential. For live performances, especially those not commercially released, details about the venue, date, and recording source become paramount.

When citing a specific track on an album, the citation should include the track title, composer of the music, performers, album title, record label, catalog number, and the year of release. If the recording is from a historical performance or a specialized collection, additional details might be necessary.

Example: Citing a Commercial Recording

- Wagner, Richard. "Tristan und Isolde, WWV 90: Prelude und Liebestod." Performed by Birgit Nilsson, soprano; Fritz Wunderlich, tenor; Münchner Philharmoniker; Karl Böhm, conductor. Deutsche Grammophon, 477 7920, recorded 1966, CD.

For citing a specific movement within a symphony recording, the format would be similar, emphasizing the movement title and its placement within the larger work.

Example: Citing a Symphony Movement from a Recording

1. Mahler, Gustav. Symphony No. 9 in D major: IV. Adagio. Performed by Wiener Philharmoniker; Leonard Bernstein, conductor. Deutsche Grammophon, 427 605-2, 1985, CD.

Citing Digital Music Resources

The proliferation of digital music archives, online scores, and streaming services presents new challenges and opportunities for citation. Chicago style provides guidelines for citing these ephemeral

and often dynamic digital resources. Key elements include the author/composer, title of the resource, name of the website or platform, version or date of access, and a persistent URL or DOI (Digital Object Identifier) if available.

When citing an online score, for instance, it is important to note the source and the URL where it can be accessed. If the score is part of a larger digital archive, the archive itself should be identified. For streaming services, citing the specific recording and the platform is crucial, along with the date of access, as content can be updated or removed.

Example: Citing an Online Digital Score Archive

- Bach, Johann Sebastian. *The Well-Tempered Clavier, Book I*. IMSLP, Petrucci Music Library. Accessed October 26, 2023.
[https://imslp.org/wiki/The_Well-Tempered_Clavier,_Book_I,_BWV_846-869_\(Bach,_Johann_Sebastian\)](https://imslp.org/wiki/The_Well-Tempered_Clavier,_Book_I,_BWV_846-869_(Bach,_Johann_Sebastian)).

When referencing an article or essay found online, the author, title, publication, website name, and URL should be included, along with the access date. This ensures that the reader can retrieve the information even if the website undergoes changes.

Citing Archival Materials and Manuscripts

Musicological research often relies on primary source materials found in archives and special collections. Citing these documents requires careful attention to the specific repository, collection name, item identifier, and manuscript details. The goal is to provide a clear path for other scholars to access the same physical or digital archival item.

When citing a manuscript, include the composer or author of the manuscript, its title or a descriptive title if it lacks one, the date of creation, and the repository where it is housed. If the manuscript is part of a specific collection, the collection name and any relevant catalog or finding aid numbers should be provided. Digital facsimiles of manuscripts, increasingly common, should also be cited with their online access information.

Example: Citing a Manuscript in an Archive

1. Mozart, Wolfgang Amadeus. Autograph score of *Don Giovanni*. ca. 1787. Mus. Ms. 111. Österreichische Nationalbibliothek, Vienna.

This citation clearly identifies the composer, the work, its approximate date, a unique identifier, and the specific holding institution, enabling another researcher to locate the document.

Citing Interviews and Oral Histories

Interviews and oral histories are valuable sources of information in musicology, offering personal perspectives and insights into performance practices, compositional processes, and cultural contexts. Citing these sources requires noting the interviewee, interviewer, date of the interview, location (if relevant), and the format or archive where the interview is preserved.

If the interview has been transcribed and published, it can be cited as a published work. However, for

unpublished interviews, the citation should reflect its status as personal communication or an archival recording. It is also crucial to obtain permission from the interviewee or their estate if the interview is to be published or widely disseminated.

Example: Citing an Unpublished Interview Recording

- Smith, John. Interview by Jane Doe. October 15, 2022. Audio recording. Private collection of Jane Doe, New York.

If the interview is part of a formal oral history project, the project name and accession number should be included.

Example: Citing an Oral History Project Interview

1. Jones, Mary. Oral history interview by Robert Green. March 10, 2018. Interview H-1234. Smithsonian Folkways Oral History Archive, Washington, D.C.

Common Pitfalls and Best Practices

One of the most common pitfalls in musicological citation is inconsistency. Whether using the author-date or notes-bibliography system, maintaining a uniform format throughout the entire work is paramount. This includes consistent capitalization, punctuation, and the order of bibliographical elements.

Another frequent error is failing to provide sufficient detail. For musical scores, forgetting the edition or movement number can render a citation ambiguous. For recordings, omitting the performer or record label can make it difficult to find the specific rendition. Always ask yourself: "Would another scholar be able to find this exact source with the information I've provided?"

Best practices include:

- Familiarizing yourself thoroughly with the chosen CMOS system (author-date or notes-bibliography).
- Consulting specific examples within CMOS and reputable musicological journals for guidance on specialized sources.
- Keeping meticulous records of all sources as you research, noting all necessary bibliographical details from the outset.
- Proofreading citations carefully for accuracy and consistency before submission.
- Seeking clarification from instructors or editors when in doubt about a particular citation format.

Adhering to these practices will not only ensure academic integrity but also contribute to the clarity and credibility of your musical scholarship.

FAQ: Chicago Manual Citation Examples Musicology

Q: What is the primary difference between the author-date and notes-bibliography systems in Chicago style for musicology?

A: The author-date system uses parenthetical in-text citations (Author Year, page) which correspond to a reference list at the end. The notes-bibliography system uses footnotes or endnotes for citations, with a comprehensive bibliography at the end. The notes-bibliography system is often preferred in musicology for its ability to accommodate detailed explanatory notes.

Q: How should I cite a specific movement of a symphony when using Chicago style for a recording?

A: When citing a specific movement from a recording, you should include the composer, the movement title and designation (e.g., Symphony No. 9, IV. Adagio), the performers, conductor, ensemble, album title (if applicable), record label, catalog number, and the year of release.

Q: What are the essential elements for citing a musical score in Chicago style musicology?

A: Essential elements for citing a musical score include the composer's full name, the title of the work, opus or catalog number, movement or section designation, the specific edition used, the editor's name (if significant), the publisher, the year of publication, and the page number(s) of the consulted passage.

Q: How do I cite a YouTube video of a musical performance in Chicago style?

A: To cite a YouTube video, include the uploader's name (or organization), the title of the video, the name of the platform (YouTube), the date it was uploaded, and the URL. If a specific performer or composer is featured, try to include that information in the title or description if available.

Q: Is it necessary to include the record label and catalog number for every recording cited in musicology?

A: While not always strictly mandatory for every single reference, including the record label and catalog number is highly recommended for commercial recordings. This information is crucial for identifying the exact version of the recording, especially when discussing specific performances or sound qualities.

Q: What is the best way to cite an unpublished manuscript in musicology using Chicago style?

A: When citing an unpublished manuscript, provide the composer or author, the title or a descriptive title, the approximate date of creation, the repository where it is housed (e.g., library, archive), and any relevant collection or catalog numbers.

Q: How does Chicago style handle citing musical examples (e.g., short excerpts) within the text?

A: Musical examples are typically introduced by a brief textual explanation. If using the notes-bibliography system, the musical example itself might be followed by a footnote referencing the score or recording. If using the author-date system, the in-text citation would appear after the introductory text. Specific formatting for the musical excerpt itself often follows convention or editorial guidelines.

Q: Can I use a DOI when citing digital music resources?

A: Yes, if a Digital Object Identifier (DOI) is available for a digital music resource, it is preferred over a URL as it provides a more persistent link. Include the DOI in your citation along with other relevant bibliographical information.

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