

chicago manual for music scholars citation

chicago manual for music scholars citation is an indispensable guide for anyone engaged in academic research within the field of music. Its meticulous approach to academic integrity and consistent presentation of scholarly work provides a robust framework for citing a wide array of musical sources, from printed scores to digital recordings and historical documents. This article delves into the intricacies of applying the Chicago Manual of Style (CMOS) specifically for musicological research, covering essential guidelines for footnotes, endnotes, and bibliographies. We will explore how to navigate the unique challenges of citing musical examples, recordings, performances, and digital resources, ensuring that your scholarly contributions are both accurate and creditable. Understanding these conventions is crucial for clear communication and for contributing meaningfully to the ongoing discourse in music scholarship.

Table of Contents

Understanding the Chicago Manual of Style in Music Scholarship

Core Principles of Chicago Citation for Music

Citing Musical Scores and Editions

Citing Recorded Music

Citing Live Performances and Broadcasts

Citing Musicological Texts and Secondary Sources

Citing Digital and Online Music Resources

The Role of Notes and Bibliographies in Music Citation

Common Pitfalls and Best Practices in Music Citation

Advanced Citation Scenarios for Music Scholars

Understanding the Chicago Manual of Style in Music Scholarship

The Chicago Manual of Style (CMOS) offers a comprehensive and widely adopted system for academic writing and citation. For music scholars, its guidelines are particularly vital due to the complex nature of musical materials. Unlike other disciplines, music scholarship frequently involves referencing unique formats such as musical scores, sound recordings, and live performances, each requiring specific bibliographic treatment. Adhering to CMOS ensures that these diverse sources are presented in a standardized, easily verifiable manner, promoting clarity and credibility within the academic community.

The manual provides two primary citation systems: the notes-bibliography system and the author-date system. For most musicological research, the notes-bibliography system, which utilizes footnotes or endnotes followed by a bibliography, is preferred. This method allows for detailed commentary and contextual information within the notes while maintaining a clean, readable text, which is especially beneficial when discussing intricate musical details or providing extensive source acknowledgments.

Core Principles of Chicago Citation for Music

At its heart, Chicago citation for music, like any discipline, emphasizes accuracy, completeness, and consistency. Every citation, whether in a footnote or bibliography, should provide enough information

for a reader to locate the source independently. This includes authorial information, publication details, dates, and specific identifiers like page numbers or track listings. For musical sources, this principle extends to details such as opus numbers, movements, and even specific performance instances.

The distinction between a footnote/endnote and a bibliography entry is crucial. Notes typically offer a more condensed version of the citation, often with page numbers or specific locations within the source. Bibliographies, on the other hand, provide a more complete bibliographic record for all sources consulted, arranged alphabetically by author or title. Music scholars must master both components to effectively document their research.

Citing Musical Scores and Editions

Citing musical scores requires attention to detail regarding the composer, title of the work, key, opus or catalog number, and the specific edition being used. For example, when citing Beethoven's Symphony No. 5, one would need to specify the edition consulted, as different scholarly editions can vary in their editorial markings or textual accuracy.

A typical footnote citation for a score might look like this: Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, ed. Jonathan Del Mar (London: Bärenreiter, 2005), piano reduction, 45.

The corresponding bibliography entry would be more comprehensive:

- Beethoven, Ludwig van. Symphony No. 5 in C minor, Op. 67. Edited by Jonathan Del Mar. London: Bärenreiter, 2005.

When citing specific movements or sections, include that information clearly in the note. For instance, "II. Andante con moto." Similarly, if a score is part of a larger collection, the collection's title and editor should be included.

Citing Recorded Music

Citing sound recordings involves identifying the performer(s), composer, title of the work recorded, the album title, record label, catalog number, and the year of release. For classical music, distinguishing between a specific recording of a single work and a compilation album is essential.

A footnote for a recorded piece might be: Wolfgang Amadeus Mozart, Requiem in D minor, K. 626, performed by the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, Deutsche Grammophon, 427 771-2, 1989, CD.

The bibliography entry for this recording would be:

- Mozart, Wolfgang Amadeus. Requiem in D minor, K. 626. Performed by the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan. Deutsche Grammophon, 427 771-2, 1989.

If citing a specific track from a multi-track album where the work is not the primary focus, you might include track numbers and timings. For popular music, the artist's name often takes precedence over the composer.

Citing Live Performances and Broadcasts

Documenting live performances and radio or television broadcasts presents unique challenges as these are ephemeral events. CMOS provides guidelines for citing these by including the type of event, date, venue, and location, along with the names of key participants or presenters.

For a live concert, a footnote might read: Performance of Igor Stravinsky's *The Rite of Spring*, conducted by Marin Alsop, Chicago Symphony Orchestra, Symphony Center, Chicago, October 27, 2023.

For a broadcast:

- Radio broadcast of the Metropolitan Opera, *The Magic Flute*, March 15, 2024.

While these may not have traditional publication details, they represent a distinct source of information for scholars and must be acknowledged for transparency and verifiability where possible, particularly if the scholar attended or accessed the event directly.

Citing Musicological Texts and Secondary Sources

Citing books, articles, and other scholarly writings about music follows the general CMOS guidelines for secondary sources. This includes providing author names, titles, publication information, and page numbers.

A footnote for a book chapter:

Susan McClary, "The Blasphemy of the Rich: Music and the Problem of Inequality," in *Culture and Inequality*, ed. Marc Fleurbaey and Klaus M. Schmidt (Oxford: Oxford University Press, 2014), 105.

The corresponding bibliography entry:

- McClary, Susan. "The Blasphemy of the Rich: Music and the Problem of Inequality." In *Culture and Inequality*, edited by Marc Fleurbaey and Klaus M. Schmidt, 99–115. Oxford: Oxford University Press, 2014.

For journal articles, include the journal title, volume, issue number, and year, along with page numbers. Consistency in formatting these sources is paramount for a professional academic presentation.

Citing Digital and Online Music Resources

The digital realm offers a growing number of resources for music scholars, including online scores, streaming services, digital archives, and scholarly websites. CMOS provides guidance on citing these dynamic and often unpaginated sources.

When citing an online score, include the title, author, website name, and the URL, along with the date of access. For example:

Johann Sebastian Bach, *Goldberg Variations*, BWV 988, accessed June 1, 2024, [https://www.imslp.org/wiki/Goldberg_Variations,_BWV_988_\(Bach,_Johann_Sebastian\)](https://www.imslp.org/wiki/Goldberg_Variations,_BWV_988_(Bach,_Johann_Sebastian)).

For streaming services, identify the platform, the recording, and the access date. It's important to note that URLs can change, making the date of access a critical component for verifiability.

The Role of Notes and Bibliographies in Music Citation

In the notes-bibliography system, footnotes or endnotes serve multiple purposes for music scholars. They attribute sources, providing precise locations of information within those sources. Beyond attribution, notes are also the space for textual commentary, authorial digressions, and the inclusion of supplementary material, such as transcriptions or brief analyses that might disrupt the main text's flow.

The bibliography, appearing at the end of the work, offers a comprehensive list of all sources consulted. This organized, alphabetized list allows readers to easily identify the full bibliographic details of every source mentioned in the notes, facilitating further research and verification. For music, this often means listing multiple editions of the same score or different recordings of a particular piece.

Common Pitfalls and Best Practices in Music Citation

One common pitfall is inconsistent formatting across different types of musical sources. Music scholars must be vigilant in applying the correct CMOS guidelines for scores, recordings, and secondary literature. Another issue is neglecting to include essential identifiers, such as opus numbers, movement titles, or catalog numbers, which are crucial for pinpointing musical works.

Best practices include:

- Always consult the latest edition of The Chicago Manual of Style.
- Create a style sheet for your project to maintain consistency.
- Double-check all bibliographic details for accuracy.
- When in doubt, err on the side of providing more information rather than less.
- Utilize citation management software, but always review its output for accuracy according to CMOS.

Careful attention to detail in citing musical elements prevents ambiguity and upholds the scholarly integrity of your work.

Advanced Citation Scenarios for Music Scholars

Music scholarship often ventures into complex areas requiring nuanced citation. For instance, citing historical manuscripts or archival materials necessitates identifying the archive, collection, box and folder numbers, and specific document names. Similarly, citing different editions of the same work, especially those with significant editorial differences, requires clear differentiation in both notes and

bibliography.

When dealing with adaptations or arrangements of musical works, it is important to cite both the original work and the arranger, specifying the nature of the adaptation. Modern scholarly practice also increasingly involves citing interdisciplinary sources, such as film scores or multimedia projects, which may require a combination of CMOS guidelines for visual media, sound, and textual components.

FAQ

Q: What is the primary citation style recommended for music scholars by the Chicago Manual of Style?

A: The Chicago Manual of Style primarily recommends the notes-bibliography system for music scholars. This system uses footnotes or endnotes to cite sources and provide commentary, followed by a comprehensive bibliography at the end of the work.

Q: How do I cite a specific movement or section of a musical score in a footnote?

A: When citing a specific movement or section of a musical score in a footnote, you should include the movement's title or number after the primary work details, often with its page number. For example: Ludwig van Beethoven, *Symphony No. 9 in D minor, Op. 125, "Ode to Joy," movement IV*, ed. Jonathan Del Mar (London: Bärenreiter, 2009), 150.

Q: What information is essential when citing a recorded musical performance on an album?

A: Essential information for citing a recorded musical performance includes the composer, title of the work, names of key performers (soloist, conductor, ensemble), album title, record label, catalog number, and the year of release. For instance: Igor Stravinsky, *The Rite of Spring*, conducted by Leonard Bernstein, New York Philharmonic, Columbia, MS 6395, 1967.

Q: How should I cite a live concert performance if I attended it?

A: For a live concert performance, CMOS suggests including the type of event, the date of the performance, the venue, and the city. You should also name the performing ensemble and conductor or other significant participants. For example: Performance of Gustav Mahler's *Symphony No. 2*, conducted by Riccardo Chailly, Vienna Philharmonic, Musikverein, Vienna, May 10, 2023.

Q: What is the difference between a footnote citation and a

bibliography entry for a musical score in Chicago style?

A: A footnote citation for a musical score is typically more concise and includes a specific page number or reference to a movement. A bibliography entry provides a more complete bibliographic record, including the title of the work, composer, editor, publication details (city, publisher, year), and sometimes the format (e.g., score, piano reduction).

Q: How do I cite a musical work found on a streaming service like Spotify or Apple Music?

A: To cite a musical work from a streaming service, you should include the composer, work title, performer(s), the streaming service name, and the date of access, along with the URL of the specific track or album if possible. For example: Claude Debussy, *Préludes, Book I*, performed by Pascal Rogé, Decca Records, streamed via Spotify, June 1, 2024, <https://open.spotify.com/track/...>

Q: Does the Chicago Manual of Style have specific rules for citing popular music versus classical music recordings?

A: Yes, while the core principles remain the same, the emphasis shifts. For popular music, the primary artist or band often takes precedence over the composer. For classical music, the composer and the specific work are usually the primary focus, with performers and conductors listed as important details.

Q: Can I cite an edition of a score that differs significantly from others, and how should I note it?

A: Absolutely. When citing an edition with significant differences, it is crucial to name the specific editor and the publisher. In your citation (both note and bibliography), clearly indicate the edition you are referencing. For example, including "edited by Jonathan Del Mar" or referencing a specific scholarly edition's designation is important.

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