

chicago manual of style quoting music

chicago manual of style quoting music, a topic that can feel intricate for scholars, writers, and musicologists alike, demands precision and clarity. Navigating the nuances of how to properly present musical quotations within academic and published works requires a deep understanding of the Chicago Manual of Style (CMOS) guidelines. This comprehensive guide will demystify the process, covering everything from general principles for citing musical scores to the specifics of quoting lyrics, melodies, and even structural analysis. We will explore how to handle different types of musical notation, the importance of providing context, and the various citation methods prescribed by CMOS. Understanding these rules ensures your scholarly work is credible and adheres to established academic standards for presenting musical evidence.

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Understanding the Chicago Manual of Style Quoting Music Guidelines

The Chicago Manual of Style (CMOS) provides a robust framework for academic citation, and its principles extend thoughtfully to the presentation and citation of musical material. When quoting music, whether in its notated form or through lyrical text, adhering to CMOS ensures consistency, clarity, and scholarly rigor. The primary goal is to present the musical excerpt in a way that is easily understood by the reader and accurately reflects the original source. This involves careful attention to formatting, textual representation, and proper attribution.

Quoting music differs significantly from quoting prose. Musical notation carries its own visual language, and its accurate reproduction is paramount. Furthermore, musical works often involve multiple layers of textual and notational information, each requiring specific handling. CMOS acknowledges these complexities by offering detailed guidance that balances the need for textual integrity with the practicalities of scholarly presentation. This section will lay the groundwork for understanding these fundamental approaches.

General Principles for Presenting Musical Quotations

Before delving into specific types of musical quotations, it is crucial to grasp the overarching principles that guide their presentation according to the Chicago Manual of Style. These principles are rooted in the idea of clarity, accuracy, and reader accessibility. The aim is to allow readers to easily locate and verify the quoted material while understanding its significance within your own text.

One of the most important principles is to provide sufficient context for any musical quotation. Simply presenting a snippet of music or lyrics without explanation can leave the reader confused. Your own analytical text should introduce the quotation, explain its relevance, and guide the reader's attention to key features. This contextualization is vital for demonstrating your understanding and supporting your arguments effectively.

Contextualizing Musical Excerpts

Every musical quotation should be introduced and explained within the surrounding text. Explain what the excerpt is, where it comes from (composer, work, movement, section), and why it is important to your argument. For instance, if you are analyzing a specific harmonic progression, introduce the excerpt by stating that it will illustrate that particular harmonic feature. This not only aids comprehension but also establishes the excerpt's relevance to your scholarly inquiry.

Consider the reader's familiarity with the music. If the work is obscure, provide more background information. If the excerpt is complex, break down its components or highlight specific elements you wish to draw attention to. The goal is to make the musical material accessible and understandable to your intended audience, even if they are not specialists in that particular genre or composer.

Accuracy in Transcription and Representation

The accuracy of any musical quotation is non-negotiable. Whether you are transcribing a short melodic phrase or reproducing a complex rhythmic passage, precision is key. Errors in pitch, rhythm, or notation can lead to misinterpretation and undermine your scholarly credibility. If you are quoting directly from a printed score, strive for a faithful representation. If you are analyzing a performance, ensure your transcription accurately reflects the sonic event.

When representing musical notation within text, CMOS offers specific conventions. For short excerpts, it may be acceptable to use simplified notation or to describe the musical elements verbally. For longer or more complex passages, incorporating actual musical notation is often necessary. The choice between these methods depends on the nature of the quotation and its role in your argument.

Quoting Musical Scores: Notating Melodies and Harmonies

Presenting musical scores within an academic text requires careful consideration of how to reproduce the notation accurately and legibly. CMOS provides guidance on how to handle both short and long musical quotations, ensuring that the visual representation of the music is clear and contributes to the reader's understanding.

The decision to quote a musical score directly often stems from the need to analyze specific melodic contours, rhythmic patterns, harmonic structures, or contrapuntal lines. These elements are best conveyed through visual notation. The method of presentation will vary depending on the length and complexity of the passage you wish to include.

Short Musical Quotations (Generally under One Line of Music)

For very short musical quotations, such as a few notes or a simple rhythmic figure, it may be sufficient to represent them within the text using standard musical symbols or a clear textual description. However, CMOS strongly encourages the use of actual musical notation when possible, even for short passages, to ensure accuracy and avoid ambiguity. When a musical excerpt is short enough to be integrated into a sentence or paragraph, it

is typically presented as an inline element.

If you are quoting a phrase that is only a few notes long, you might be able to use a simplified form of notation, perhaps using letter names for pitches and duration symbols. However, this is generally less common and less precise than using actual musical staves. The key is to ensure that the reader can unambiguously understand the musical information being conveyed. If there is any doubt, it is better to use a separate musical example.

Long Musical Quotations (Requiring Separate Lines or Pages)

When quoting longer passages of music, it is standard practice to set them off from the main text as a distinct musical example. These examples are typically presented on their own lines, often centered, and are numbered sequentially for easy reference (e.g., Musical Example 1, Musical Example 2). This allows for larger and more complex musical material to be displayed clearly without disrupting the flow of your prose.

Each musical example should be accompanied by a caption that identifies the source (composer, work, movement, measure numbers) and briefly describes the content of the excerpt. For instance, "Musical Example 1. J.S. Bach, Prelude and Fugue in C Major, BWV 846, Fugue, mm. 1-8." This caption serves as a label and a quick reference point for the reader. The actual musical notation should be as faithful to the original as possible, including clefs, key signatures, time signatures, accidentals, dynamics, articulations, and any other relevant performance markings.

Presenting Melodies, Rhythms, and Harmonies

When quoting music, you are often highlighting specific aspects such as melodic shape, rhythmic intricacies, or harmonic progressions. CMOS guidelines support clear presentation of these elements. For melodies, ensure the pitches and their rhythmic values are accurately transcribed. For rhythms, clear notation of note durations and rests is essential.

When analyzing harmony, you might quote chords, progressions, or entire harmonic textures. If the harmony is complex, it may be beneficial to show the score with analytical annotations, such as Roman numeral analysis, above or below the staves. These annotations should be clearly distinguished from the original musical notation. The goal is to make the musical information readily available for the reader to follow your analysis.

Quoting Lyrics: Textual Representation of Song

and Vocal Music

Quoting lyrics from songs, operas, or other vocal music presents a different set of challenges and conventions compared to quoting instrumental scores. While lyrics are text, their presentation in an academic context often requires specific formatting to reflect their sung nature and their relationship to the music. CMOS provides clear guidelines for handling these textual quotations.

The primary consideration when quoting lyrics is accuracy and clarity. Just as with musical notation, any misrepresentation of the text can lead to misinterpretation of the work's meaning. The way lyrics are presented will also depend on their length and whether they are being quoted in isolation or in conjunction with musical examples.

Short Lyric Quotations

Short quotations of lyrics, typically a phrase or a few lines that can be integrated into a sentence or paragraph, are treated similarly to other short prose quotations. They are enclosed in quotation marks and flow directly within the text. The stanza breaks or line breaks within the original lyrics are generally not preserved in short inline quotations unless they are crucial to the meaning or structure you are discussing.

For example: The refrain, which famously states, "We shall overcome," became an anthem of hope. Care should be taken to ensure that the capitalization and punctuation of the quoted lyrics are accurate to the original source. If the source is a published song lyric sheet, adhere to its formatting.

Long Lyric Quotations

Longer quotations of lyrics, usually more than three or four lines, are typically set off from the main text as a block quotation. This means they are indented from the left margin, do not use quotation marks around the entire block, and preserve the original line breaks and stanza divisions. This allows for a clearer presentation of the lyrical structure and rhythm.

Each line of the lyric quotation should begin on a new line, and stanza breaks should be indicated by a double line break. This formatting helps the reader visualize the song's poetic structure and follow the narrative or thematic development of the lyrics. It is also common to include the source information immediately following the block quotation or in a footnote/endnote.

Attribution of Lyrics

Proper attribution for lyrics is as essential as for any other quoted material. This includes

identifying the lyricist and, if relevant, the composer. The first mention of the lyrics in your text, or in a footnote/endnote, should provide full bibliographic information for the source. This typically includes the lyricist's name, the title of the song or work, the composer's name (if different), and publication details.

For example, in a footnote: "Lyrics by Lorenz Hart, music by Richard Rodgers, 'My Funny Valentine,' from *Babes in Arms* (1937)." Subsequent references can be shortened according to CMOS guidelines, often by using just the lyricist and song title. Ensuring correct attribution is vital for acknowledging intellectual property and allowing readers to find the original source.

Technical Musical Notation and Analysis

Beyond simply quoting melodies or lyrics, academic writing on music often involves discussing and analyzing specific technical aspects of musical composition and performance. This can include detailed descriptions of harmonic progressions, contrapuntal techniques, rhythmic complexities, formal structures, or instrumentation. CMOS provides guidance on how to present these analytical elements clearly and effectively.

When discussing technical aspects, the use of musical notation is often indispensable. However, it is also important to supplement this with clear textual explanations that guide the reader through the analysis. The integration of text and musical examples is key to successful musicological discourse.

Using Musical Examples for Analysis

Musical examples are not merely illustrations; they are integral to analytical arguments. When you present a musical score to support an analysis of harmony, for instance, ensure that the excerpt clearly demonstrates the harmonic feature you are discussing. Annotations, such as Roman numerals for chords or harmonic function, can be added directly to the musical example or provided in a legend or accompanying text.

Similarly, if you are analyzing a specific rhythm, the musical notation must be precise. Rhythmic complexity can sometimes be highlighted by using a separate musical example that isolates the rhythmic pattern from the melodic or harmonic context, if necessary. The goal is to present the musical evidence in a way that is both accurate and facilitates understanding of your analytical points.

Describing Musical Elements Verbally

While musical notation is powerful, clear verbal descriptions are also essential, especially for readers who may not be fluent in reading music. When discussing pitch, use standard

letter names (C, D, E, etc.). For rhythms, use terms like "quarter note," "eighth note," "syncopation," or "dotted rhythm." For harmony, use terms like "major chord," "minor seventh chord," or "diminished seventh."

For complex structures, use terminology that is widely understood within music theory. For example, when discussing form, use terms like "sonata form," "ternary form," or "rondo form." The combination of precise terminology and well-chosen musical examples allows for a comprehensive and accessible analysis of musical works.

Special Cases and Considerations in Quoting Music

The world of music is vast and varied, and so are the ways in which musical works are presented and analyzed. CMOS acknowledges that there can be special cases and considerations that require careful attention. These might include quoting from unpublished manuscripts, referencing recordings, or dealing with non-Western musical traditions.

It is important to remain flexible within the spirit of the CMOS guidelines, prioritizing clarity and accuracy above all else. When faced with a situation not explicitly covered, consult the most relevant principles and apply them judiciously to ensure your citation practices are sound.

Quoting from Unpublished Scores and Manuscripts

Quoting from unpublished scores or manuscripts requires extra diligence in providing descriptive source information. You will need to specify the location of the manuscript (e.g., library, archive), its call number, and any relevant details about its physical presentation. This ensures that other researchers can locate the material you have consulted.

When transcribing from a manuscript, be mindful of potential variations in notation or scribal errors. If you choose to modernize the spelling or notation, clearly state that you have done so. If you are quoting directly without modernization, reproduce it as faithfully as possible, noting any ambiguities or unusual features in your annotations or accompanying text.

Referencing Musical Recordings

While this article focuses on quoting musical scores and lyrics, it's worth noting that CMOS also provides guidance on citing musical recordings. This is crucial when you are analyzing a specific performance rather than a notated score. Information typically

includes the performer(s), conductor, ensemble, album title, record label, and release number, along with track information and timestamps if referencing a specific moment.

When analyzing a recording, you may choose to transcribe a passage from it to illustrate a point. This transcription should be presented as a musical example and cited as derived from the recording. The accompanying text should clearly indicate that the analysis is based on a specific performance.

Non-Western Musical Notation and Transcription

When dealing with musical traditions that use different notational systems or are primarily oral, CMOS principles still apply in terms of clarity and accuracy. If transcriptions are available in scholarly editions, cite them as you would any other musical score. If you are creating your own transcriptions, be transparent about your methodology and any adaptations made to fit Western notational conventions.

Clearly explaining the notation system used, if it differs from standard Western practice, is essential for the reader. The goal is always to convey the musical information accurately and to provide sufficient context for understanding.

Footnotes and Endnotes for Musical Citations

As with most scholarly writing adhering to the Chicago Manual of Style, footnotes or endnotes are the primary mechanism for citing sources and providing supplementary information for musical quotations. These notes allow you to keep your main text free of detailed citation information while still providing readers with the necessary data to locate and verify your sources.

The level of detail in your footnotes or endnotes will depend on whether it is the first citation of a source or a subsequent one. This system is designed to be thorough yet unobtrusive, allowing for detailed bibliographic information without disrupting the flow of your narrative analysis.

First Citation in Notes

The first time you cite a particular musical work, score, or lyric collection, your footnote or endnote should contain complete bibliographic information. For a musical score, this typically includes the composer's full name, the title of the work (*italicized*), opus number or catalogue number if applicable, key, and specific movement or section. If quoting from a specific edition, include the editor, publication details (city, publisher, year), and page number(s) or measure numbers.

For lyrics, the first note would include the lyricist, the title of the song/work (in quotation marks), and the composer if different, along with publication details. If quoting from a published collection of lyrics, include the editor and relevant publication information. For musical examples, the note would reference the specific musical excerpt being presented.

Subsequent Citations in Notes

After the first full citation, subsequent references to the same source can be shortened. CMOS recommends using a shortened form that includes the author's last name, a shortened title of the work, and the page or measure numbers. For musical examples, this might be the composer, shortened title, and measure numbers. For lyrics, it would be the lyricist, shortened song title, and line numbers if applicable.

The goal of subsequent citations is to provide enough information for the reader to quickly identify the source without repeating all the details from the first citation. Consistency in this shortened format is key to maintaining clarity throughout your work.

Bibliography Entries for Musical Sources

In addition to footnotes or endnotes, a bibliography is typically required at the end of your work to provide a comprehensive list of all sources consulted. The format for bibliography entries for musical sources generally mirrors the information provided in the first footnote or endnote, but with a slightly different stylistic arrangement.

The bibliography serves as a complete reference list, allowing readers to easily find all the materials you have used. For musical sources, this means ensuring that composer, title, and publication details are presented clearly and consistently.

Formatting Scores in the Bibliography

For musical scores, the bibliography entry usually begins with the composer's last name, followed by their first name. Then comes the title of the work, italicized, and any relevant opus or catalogue numbers. Information about the specific edition (editor, city, publisher, year) and page or measure numbers should follow. The overall structure should be consistent with other entries in your bibliography.

For example: Bach, Johann Sebastian. *The Well-Tempered Clavier, Book I*. Edited by Gustav Schreck. Leipzig: Breitkopf & Härtel, 1909. Präludium und Fuge 1, BWV 846, mm. 1-16.

Formatting Lyrics and Song Collections in the Bibliography

When including lyrics or collections of songs in your bibliography, the format will depend on whether you are citing an individual song or a collection. For an individual song, the entry would typically include the lyricist's last name, first name, followed by the song title in quotation marks. If the composer is different, their name would also be included, along with publication details.

For collections, you would list the editor or compiler first, followed by the title of the collection in italics. If the collection is a critical edition, include editorial information. For lyrics specifically, ensure the lyricist and composer are clearly identified. For example: Hart, Lorenz. "My Funny Valentine." Music by Richard Rodgers. In *The Rodgers and Hart Songbook*, edited by Alfred Drake, 56-58. New York: Williamson Music, 1950.

FAQ Section

Q: How do I quote a short musical phrase in CMOS?

A: For very short musical phrases that can be integrated into a sentence, CMOS generally recommends presenting them within the text using standard musical notation if possible. If literal notation is not feasible or would disrupt the text's flow significantly, a clear textual description using letter names for pitches and durations can be used, though this is less precise. Always aim for clarity and accuracy.

Q: What is the difference between quoting short and long musical scores in CMOS?

A: Short musical quotations are typically presented inline within the text, perhaps in a single line or a few notes. Long musical quotations, on the other hand, are set off as separate musical examples, numbered sequentially, and presented on their own lines or pages, allowing for more complex notation to be displayed clearly.

Q: How should I format a block quotation of lyrics in CMOS?

A: Long quotations of lyrics (typically more than three or four lines) should be set off from the main text as a block quotation. This means indenting them from the left margin, not using quotation marks around the entire block, and preserving the original line breaks and stanza divisions.

Q: Do I need to number musical examples in CMOS?

A: Yes, when you set off musical quotations as separate examples, CMOS requires them to be numbered sequentially (e.g., Musical Example 1, Musical Example 2). Each numbered example should also have a clear caption that identifies the source and describes the content of the excerpt.

Q: What information is required in a footnote for a musical score quotation?

A: The first footnote citation for a musical score should include the composer's full name, the title of the work (italicized), opus or catalogue number, key, specific movement or section, edition details (editor, publisher, year), and page or measure numbers.

Q: How do I cite a song lyricist and composer in CMOS?

A: When quoting lyrics, you should attribute them to the lyricist and, if different, the composer. In footnotes or the bibliography, list the lyricist's full name first, followed by the song title in quotation marks, and then the composer's name. Include publication details as well.

Q: Can I include my own analysis or annotations within a musical example in CMOS?

A: Yes, it is common to include analytical annotations, such as Roman numeral analysis or rhythmic interpretations, directly within or alongside musical examples. Ensure that these annotations are clearly distinguished from the original musical notation and that their meaning is explained in your text.

Q: What if I am quoting music from a non-Western tradition?

A: For non-Western musical traditions, the principles of clarity and accuracy still apply. If using transcriptions, cite them as you would Western scores. If creating your own transcriptions, explain your methodology and any notational adaptations. Be sure to provide context for the reader to understand the musical material.

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