

CHICAGO MANUAL STYLE FOR MUSICOLOGY PAPERS

MASTERING CHICAGO MANUAL STYLE FOR MUSICOLOGY PAPERS: A COMPREHENSIVE GUIDE

CHICAGO MANUAL STYLE FOR MUSICOLOGY PAPERS PROVIDES A FOUNDATIONAL FRAMEWORK FOR ACADEMIC WRITING IN THE FIELD, ENSURING CLARITY, CONSISTENCY, AND SCHOLARLY RIGOR. NAVIGATING ITS INTRICACIES CAN SEEM DAUNTING, ESPECIALLY FOR THOSE NEW TO MUSICOLOGICAL RESEARCH AND ITS SPECIFIC CITATION DEMANDS. THIS COMPREHENSIVE GUIDE DEMYSTIFIES THE APPLICATION OF THE CHICAGO MANUAL OF STYLE (CMOS) WITHIN MUSICOLOGY, COVERING ESSENTIAL ELEMENTS FROM IN-TEXT CITATIONS AND FOOTNOTES TO BIBLIOGRAPHY FORMATTING AND THE UNIQUE CHALLENGES OF CITING MUSICAL SCORES, RECORDINGS, AND PERFORMANCES. BY ADHERING TO THESE GUIDELINES, SCHOLARS CAN EFFECTIVELY PRESENT THEIR RESEARCH, ENGAGE WITH EXISTING SCHOLARSHIP, AND CONTRIBUTE MEANINGFULLY TO THE DISCOURSE IN MUSICOLOGY. THIS ARTICLE WILL DELVE INTO THE CORE PRINCIPLES, SPECIFIC APPLICATIONS, AND COMMON PITFALLS TO AVOID WHEN EMPLOYING CHICAGO STYLE FOR YOUR MUSICOLOGICAL ENDEAVORS.

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UNDERSTANDING THE CHICAGO MANUAL OF STYLE IN MUSICOLOGY

THE CHICAGO MANUAL OF STYLE IS A WIDELY RESPECTED CITATION AND STYLE GUIDE USED ACROSS MANY ACADEMIC DISCIPLINES. FOR MUSICOLOGY, IT OFFERS A ROBUST SYSTEM THAT CAN BE ADAPTED TO THE SPECIFIC NEEDS OF THE FIELD. WHILE CMOS ITSELF DOESN'T HAVE A DEDICATED MUSICOLOGY SECTION, ITS PRINCIPLES ARE FLEXIBLE ENOUGH TO ACCOMMODATE THE UNIQUE FORMS OF EVIDENCE AND ANALYSIS CENTRAL TO MUSIC SCHOLARSHIP, SUCH AS MUSICAL NOTATION, SONIC EVIDENCE, AND PERFORMANCE PRACTICES. UNDERSTANDING THE PHILOSOPHY BEHIND CMOS—PRIORITIZING CLARITY, READER COMPREHENSION, AND SCHOLARLY INTEGRITY—IS THE FIRST STEP TO EFFECTIVELY APPLYING IT TO YOUR MUSICOLOGICAL RESEARCH.

MUSICOLOGICAL PAPERS OFTEN REQUIRE PRECISE IDENTIFICATION OF MUSICAL WORKS, SPECIFIC EDITIONS, PERFORMERS, AND PERFORMANCE CONTEXTS, WHICH STANDARD CITATION STYLES MAY NOT FULLY ADDRESS. CMOS, WITH ITS EMPHASIS ON DETAILED METADATA FOR EACH SOURCE, PROVES HIGHLY ADAPTABLE. THE CHOICE BETWEEN NOTES-BIBLIOGRAPHY AND AUTHOR-DATE SYSTEMS WITHIN CMOS IS OFTEN A MATTER OF DEPARTMENTAL OR JOURNAL PREFERENCE, BUT FOR MUSICOLOGY, THE NOTES-BIBLIOGRAPHY SYSTEM IS GENERALLY MORE PREVALENT DUE TO ITS ABILITY TO ACCOMMODATE

CORE PRINCIPLES OF CHICAGO STYLE FOR MUSICOLOGY

THE FOUNDATIONAL PRINCIPLES OF CHICAGO STYLE ARE CONSISTENT REGARDLESS OF THE DISCIPLINE: ACCURACY, CONSISTENCY, AND CLARITY. FOR MUSICOLOGY, THIS TRANSLATES INTO METICULOUSLY IDENTIFYING MUSICAL WORKS, DISTINGUISHING BETWEEN DIFFERENT EDITIONS OF A SCORE, AND PROVIDING SUFFICIENT DETAIL FOR SOUND RECORDINGS AND LIVE PERFORMANCES TO BE LOCATABLE. THE GOAL IS TO ALLOW ANOTHER SCHOLAR TO FIND THE EXACT SOURCE YOU ARE REFERENCING, BE IT A SPECIFIC EDITION OF A BACH CANTATA OR A PARTICULAR RECORDING OF A CONTEMPORARY OPERA.

KEY PRINCIPLES INCLUDE:

- **PRECISE IDENTIFICATION:** ALWAYS PROVIDE COMPOSER, TITLE, OPUS NUMBER (IF APPLICABLE), MOVEMENT, AND SPECIFIC EDITION FOR MUSICAL SCORES.
- **DISTINGUISHING SOURCES:** CLEARLY DIFFERENTIATE BETWEEN ORIGINAL COMPOSITIONS, CRITICAL EDITIONS, SCHOLARLY ANALYSES, AND PERFORMANCE RECORDINGS.
- **CONTEXTUAL DETAIL:** FOR PERFORMANCES, INCLUDE DETAILS SUCH AS VENUE, DATE, CONDUCTOR, AND PERFORMING ENSEMBLE.
- **CONSISTENCY:** MAINTAIN UNIFORMITY IN FORMATTING FOR ALL TYPES OF SOURCES THROUGHOUT THE PAPER.

FOOTNOTES AND ENDNOTES: THE HEART OF CHICAGO CITATION

THE NOTES-BIBLIOGRAPHY SYSTEM, THE MOST COMMON CHOICE FOR MUSICOLOGY PAPERS, RELIES HEAVILY ON FOOTNOTES OR ENDNOTES FOR CITATION. THESE NOTES SERVE TWO PRIMARY PURPOSES: TO PROVIDE ATTRIBUTION FOR QUOTED MATERIAL, PARAPHRASED IDEAS, OR SPECIFIC DATA, AND TO OFFER ADDITIONAL COMMENTARY, EXPLANATIONS, OR DIGRESSIONS THAT MIGHT INTERRUPT THE FLOW OF THE MAIN TEXT. FOR MUSICOLOGISTS, FOOTNOTES ARE CRUCIAL FOR REFERENCING SPECIFIC MEASURES WITHIN A MUSICAL SCORE, IDENTIFYING A PARTICULAR RECORDING SESSION, OR NOTING SUBTLE PERFORMANCE VARIATIONS.

WHEN CITING A SOURCE FOR THE FIRST TIME IN A FOOTNOTE, A FULL CITATION IS TYPICALLY REQUIRED. SUBSEQUENT CITATIONS OF THE SAME SOURCE CAN BE SHORTENED, OFTEN USING A "SHORT-FORM" THAT INCLUDES THE AUTHOR'S LAST NAME, A SHORTENED TITLE, AND THE PAGE OR MEASURE NUMBER. THE KEY IS TO PROVIDE ENOUGH INFORMATION FOR THE READER TO EASILY LOCATE THE FULL BIBLIOGRAPHIC ENTRY AND THE SPECIFIC PART OF THE SOURCE BEING REFERENCED.

FORMATTING FOOTNOTES FOR MUSICOLOGICAL SOURCES

THE FORMAT FOR FOOTNOTES WILL VARY DEPENDING ON THE TYPE OF SOURCE. FOR A SCHOLARLY BOOK ABOUT MUSIC, IT MIGHT LOOK LIKE THIS:

1. RICHARD TARUSKIN, *OXFORD HISTORY OF WESTERN MUSIC*, vol. 1, *MUSIC IN THE CLASSICAL ERA* (NEW YORK: OXFORD UNIVERSITY PRESS, 2005), 145.

FOR A JOURNAL ARTICLE:

2. SUSAN McCLARY, "THE BLASPHEMY WITHIN: SEX, POWER, AND THE MUSICAL VOICE," IN *MUSIC, GENDER, AND SEXUALITY*, ED. EDWIN L. HAMBRICK (NEW YORK: CAMBRIDGE UNIVERSITY PRESS, 2004), 78.

SUBSEQUENT CITATIONS OF THE SAME SOURCE WOULD BE ABBREVIATED:

3. TARUSKIN, *OXFORD HISTORY*, 210.

CITING MUSICAL SCORES AND EDITIONS

CITING MUSICAL SCORES ACCURATELY IS PARAMOUNT IN MUSICOLOGY. THIS REQUIRES SPECIFYING NOT JUST THE COMPOSER AND TITLE BUT ALSO THE EDITION USED, AS DIFFERENT EDITIONS CAN PRESENT VARIATIONS IN EDITORIAL DECISIONS, PERFORMANCE MARKINGS, AND EVEN THE MUSICAL TEXT ITSELF. A CRITICAL EDITION, FOR EXAMPLE, WILL HAVE DIFFERENT CITATION REQUIREMENTS THAN A POPULAR ARRANGEMENT OR A FACSIMILE EDITION.

ELEMENTS OF A SCORE CITATION

A COMPLETE CITATION FOR A MUSICAL SCORE TYPICALLY INCLUDES:

- COMPOSER'S FULL NAME
- TITLE OF THE WORK (ITALICIZED)
- MOVEMENT OR SECTION (IF APPLICABLE)
- EDITION DETAILS (E.G., EDITOR'S NAME, PUBLICATION SERIES, TYPE OF EDITION LIKE "CRITICAL EDITION")
- PUBLISHER
- PLACE OF PUBLICATION
- YEAR OF PUBLICATION
- PAGE OR MEASURE NUMBER(S) BEING REFERENCED

FOR EXAMPLE, IN A FOOTNOTE:

4. JOHANN SEBASTIAN BACH, *BRANDENBURG CONCERTO No. 5 IN D MAJOR, BWV 1050*, ED. CHRISTOPH WOLFF, NEUE BACH-AUSGABE, SERIES II, VOL. 7 (KASSEL: Bärenreiter, 1962), MF, MM. 15–20.

THE ABBREVIATION "MF" INDICATES THE MOVEMENT, AND "MM." SIGNIFIES MEASURES. THIS LEVEL OF DETAIL ENSURES THAT ANOTHER SCHOLAR CAN CONSULT THE EXACT SAME SCORE AND UNDERSTAND YOUR ANALYSIS.

CITING SOUND RECORDINGS AND AUDIO-VISUAL MATERIALS

SOUND RECORDINGS ARE A FUNDAMENTAL SOURCE FOR MUSICOLOGICAL STUDY. CITING THEM REQUIRES CAREFUL ATTENTION TO PERFORMERS, CONDUCTOR, ENSEMBLE, RECORDING COMPANY, AND THE SPECIFIC ALBUM OR TRACK. FOR AUDIO-VISUAL MATERIALS, SUCH AS OPERA FILMS OR DOCUMENTARIES, ADDITIONAL INFORMATION REGARDING DIRECTORS AND PRODUCTION COMPANIES BECOMES RELEVANT.

FORMATTING FOR RECORDINGS

A TYPICAL FOOTNOTE FOR A SOUND RECORDING WOULD INCLUDE:

5. LUDWIG VAN BEETHOVEN, *SYMPHONY No. 9 in D minor, Op. 125, "Choral,"* PERFORMED BY THE VIENNA PHILHARMONIC, CONDUCTED BY HERBERT VON KARAJAN, DEUTSCHE GRAMMOPHON, 1988, CD 3.

IF YOU ARE REFERENCING A SPECIFIC TRACK OR MOVEMENT:

6. IGOR STRAVINSKY, *THE RITE OF SPRING*, PERFORMED BY THE LONDON SYMPHONY ORCHESTRA, CONDUCTED BY PIERRE BOULEZ, SONY CLASSICAL, 1991, TRACK 5.

WHEN CITING A YOUTUBE VIDEO OR OTHER ONLINE AUDIO-VISUAL MATERIAL, INCLUDE THE PLATFORM, UPLOADER, TITLE OF THE CONTENT, AND URL IF ACCESSIBLE, ALONG WITH ACCESS DATE.

CITING PERFORMANCES AND LIVE EVENTS

LIVE MUSICAL PERFORMANCES, WHETHER HISTORICAL OR CONTEMPORARY, ARE OFTEN CRUCIAL EVIDENCE FOR MUSICOLOGICAL RESEARCH. DOCUMENTING THEM REQUIRES SPECIFIC DETAILS THAT CAPTURE THE ESSENCE OF THE EVENT. THIS INCLUDES THE PERFORMING ARTISTS, THE VENUE, THE DATE OF THE PERFORMANCE, AND POTENTIALLY THE CONDUCTOR, DIRECTOR, OR COMPOSER PRESENT.

DETAILS FOR PERFORMANCE CITATIONS

A FOOTNOTE FOR A LIVE PERFORMANCE MIGHT BE FORMATTED AS:

7. *DON GIOVANNI*, BY WOLFGANG AMADEUS MOZART, DIRECTED BY KASPER HOLTEN, PERFORMED BY THE ROYAL OPERA HOUSE CHORUS AND ORCHESTRA, CONDUCTED BY SIR ANTONIO PAPPANO, ROYAL OPERA HOUSE, LONDON, NOVEMBER 15, 2019.

FOR ARCHIVAL RECORDINGS OF PERFORMANCES, THE CITATION WOULD BLEND ELEMENTS OF A PERFORMANCE AND A RECORDING CITATION. THE EMPHASIS SHOULD ALWAYS BE ON PROVIDING ENOUGH INFORMATION FOR THE READER TO UNDERSTAND THE CONTEXT OF THE PERFORMANCE AND, IF POSSIBLE, TO ACCESS A RECORDING OR DOCUMENTATION OF IT.

THE BIBLIOGRAPHY: A COMPREHENSIVE OVERVIEW

THE BIBLIOGRAPHY APPEARS AT THE END OF A PAPER AND LISTS ALL THE SOURCES CONSULTED AND CITED IN THE TEXT. FOR MUSICOLOGY, THE BIBLIOGRAPHY SHOULD MIRROR THE ORGANIZATION AND LEVEL OF DETAIL REQUIRED IN THE FOOTNOTES. IT SERVES AS A COMPLETE ROADMAP FOR THE READER TO EXPLORE THE RESEARCH MATERIALS USED.

SOURCES IN THE BIBLIOGRAPHY ARE TYPICALLY ARRANGED ALPHABETICALLY BY THE AUTHOR'S LAST NAME. IF CITING MULTIPLE WORKS BY THE SAME AUTHOR, THEY ARE LISTED CHRONOLOGICALLY BY PUBLICATION DATE. FOR MUSICOLOGICAL WORKS, IT'S ESSENTIAL TO MAINTAIN CONSISTENCY WITH FOOTNOTE ENTRIES, PROVIDING ALL NECESSARY IDENTIFYING INFORMATION FOR EACH SOURCE TYPE.

STRUCTURING THE MUSICOLOGICAL BIBLIOGRAPHY

THE BIBLIOGRAPHY SHOULD INCLUDE SECTIONS FOR DIFFERENT TYPES OF SOURCES IF YOU HAVE A LARGE AND DIVERSE

COLLECTION. FOR INSTANCE, YOU MIGHT HAVE SEPARATE LISTS FOR BOOKS, ARTICLES, SCORES, RECORDINGS, AND ONLINE RESOURCES. EACH ENTRY IN THE BIBLIOGRAPHY SHOULD BE A COMPLETE CITATION, FORMATTED ACCORDING TO CHICAGO STYLE, BUT WITHOUT THE SUPERScript FOOTNOTE NUMBERS.

- **BOOKS:** AUTHOR'S FULL NAME, *TITLE OF BOOK* (PLACE OF PUBLICATION: PUBLISHER, YEAR).
- **JOURNAL ARTICLES:** AUTHOR'S FULL NAME, "TITLE OF ARTICLE," *JOURNAL TITLE* VOLUME, NO. ISSUE (YEAR): PAGE RANGE.
- **SCORES:** COMPOSER'S FULL NAME, *TITLE OF WORK*, ED. EDITOR'S NAME (PLACE OF PUBLICATION: PUBLISHER, YEAR).
- **RECORDINGS:** COMPOSER, *TITLE OF WORK*, PERFORMER(S), LABEL, YEAR.

COMMON CHALLENGES AND SOLUTIONS IN MUSICOLOGY CITATION

ONE OF THE MOST COMMON CHALLENGES IN MUSICOLOGICAL CITATION IS THE COMPLEXITY OF MUSICAL SCORES. DIFFERENT EDITIONS, CRITICAL APPARATUS, AND EDITORIAL MARKINGS CAN LEAD TO CONFUSION. ALWAYS SPECIFY THE EDITION AND, IF RELEVANT, THE EDITOR OR THE SCHOLARLY SERIES IT BELONGS TO. FOR EXAMPLE, CITING FROM THE NEUE BACH-AUSGABE REQUIRES NOTING THIS DISTINCTION FROM OTHER EDITIONS OF BACH'S WORKS.

ANOTHER CHALLENGE IS CITING EPHEMERAL MATERIALS LIKE CONCERT PROGRAMS OR UNPUBLISHED MANUSCRIPTS. IN SUCH CASES, PROVIDE AS MUCH IDENTIFYING INFORMATION AS POSSIBLE, INCLUDING DATES, LOCATIONS, AND REPOSITORY NAMES. IF CITING ONLINE SCORES OR RECORDINGS, ENSURE THE URL IS STABLE AND THAT ANY ACCESS RESTRICTIONS ARE NOTED IF APPLICABLE. THE PRINCIPLE OF PROVIDING SUFFICIENT DETAIL FOR RETRIEVAL REMAINS PARAMOUNT.

ADDRESSING DIFFICULT SOURCE TYPES

WHEN ENCOUNTERING A SOURCE TYPE NOT EXPLICITLY COVERED BY STANDARD CMOS EXAMPLES, ADAPT THE GENERAL PRINCIPLES. FOR INSTANCE, IF CITING A DIGITAL SCORE ACCESSED VIA A SUBSCRIPTION SERVICE, YOU MIGHT INCLUDE THE SERVICE NAME, SUBSCRIPTION ACCESS DATE, AND A STABLE LINK IF AVAILABLE, IN ADDITION TO THE SCORE'S PUBLICATION DETAILS. THE GOAL IS ALWAYS TO ENABLE ANOTHER SCHOLAR TO LOCATE THE IDENTICAL MATERIAL, PRESERVING THE INTEGRITY OF YOUR RESEARCH.

BEYOND THE BASICS: ADVANCED MUSICOLOGICAL CITATION

ADVANCED MUSICOLOGICAL RESEARCH MAY INVOLVE CITING ORAL HISTORIES, ARCHIVAL AUDIO, OR EVEN VISUAL MATERIALS RELATED TO MUSIC. FOR ORAL HISTORIES, ENSURE YOU RECORD THE INTERVIEWEE'S NAME, THE DATE AND LOCATION OF THE INTERVIEW, AND THE REPOSITORY WHERE IT IS HELD. FOR ARCHIVAL AUDIO, THE CITATION SHOULD DETAIL THE COLLECTION, THE SPECIFIC ITEM, THE ARCHIVE, AND ANY ACCESS RESTRICTIONS.

UNDERSTANDING THE NUANCES OF DIFFERENT MUSICOLOGICAL SUBFIELDS CAN ALSO INFORM YOUR CITATION PRACTICES. FOR EXAMPLE, ETHNOMUSICOLOGISTS MIGHT NEED TO CITE FIELD RECORDINGS AND ETHNOGRAPHIC NOTES, REQUIRING SPECIFIC PROTOCOLS FOR CULTURAL CONTEXT AND INDIGENOUS NAMING CONVENTIONS. ALWAYS CONSULT STYLE GUIDES RECOMMENDED BY YOUR DEPARTMENT OR RELEVANT PROFESSIONAL ORGANIZATIONS FOR ANY DISCIPLINE-SPECIFIC ADAPTATIONS OF CMOS.

FAQ

Q: WHAT IS THE PRIMARY DIFFERENCE BETWEEN CHICAGO STYLE FOR GENERAL ACADEMIC PAPERS AND FOR MUSICOLOGY PAPERS?

A: WHILE THE CORE PRINCIPLES OF CHICAGO MANUAL OF STYLE REMAIN THE SAME, MUSICOLOGY PAPERS REQUIRE MORE SPECIFIC DETAILS FOR MUSICAL WORKS, RECORDINGS, AND PERFORMANCES. THIS INCLUDES COMPOSER, TITLE, MOVEMENT, SPECIFIC EDITIONS OF SCORES, PERFORMERS, CONDUCTORS, ENSEMBLES, AND RECORDING LABELS, WHICH ARE OFTEN MORE GRANULAR THAN IN OTHER DISCIPLINES.

Q: SHOULD I USE FOOTNOTES OR ENDNOTES FOR MY MUSICOLOGY PAPER IN CHICAGO STYLE?

A: THE CHICAGO MANUAL OF STYLE OFFERS TWO MAIN SYSTEMS: NOTES-BIBLIOGRAPHY AND AUTHOR-DATE. FOR MUSICOLOGY, THE NOTES-BIBLIOGRAPHY SYSTEM, WHICH USES FOOTNOTES OR ENDNOTES, IS GENERALLY PREFERRED BECAUSE IT ALLOWS FOR DETAILED COMMENTARY AND SPECIFIC SOURCE ATTRIBUTION ALONGSIDE THE MAIN TEXT, WHICH IS CRUCIAL FOR MUSICAL ANALYSIS.

Q: HOW DO I CITE A SPECIFIC MOVEMENT OR PASSAGE FROM A MUSICAL SCORE IN A FOOTNOTE?

A: TO CITE A SPECIFIC MOVEMENT OR PASSAGE FROM A MUSICAL SCORE, YOU TYPICALLY INCLUDE THE COMPOSER, THE TITLE OF THE WORK, THE MOVEMENT DESIGNATION (E.G., "ALLEGRO," "III."), THE EDITION USED (INCLUDING EDITOR IF APPLICABLE), PUBLISHER, PLACE AND YEAR OF PUBLICATION, AND THEN THE SPECIFIC PAGE OR MEASURE NUMBERS. FOR EXAMPLE: JOHANN SEBASTIAN BACH, *SONATA FOR FLUTE AND HARPSICHORD IN E MAJOR, BWV 1035*, ED. HANS-PETER SCHMITZ (KASSEL: Bärenreiter, 1955), III. SICILIANO, MM. 1–8.

Q: WHAT INFORMATION IS ESSENTIAL WHEN CITING A SOUND RECORDING IN CHICAGO STYLE FOR MUSICOLOGY?

A: WHEN CITING A SOUND RECORDING, YOU SHOULD INCLUDE THE COMPOSER OF THE WORK, THE TITLE OF THE WORK, THE SPECIFIC PERFORMERS (SOLOISTS, ENSEMBLES), THE CONDUCTOR (IF APPLICABLE), THE RECORDING LABEL, AND THE YEAR OF RELEASE. IF CITING A SPECIFIC TRACK FROM AN ALBUM, ALSO INCLUDE THE TRACK TITLE AND NUMBER.

Q: HOW SHOULD I CITE A LIVE MUSICAL PERFORMANCE THAT I ATTENDED?

A: FOR A LIVE MUSICAL PERFORMANCE, CITE THE COMPOSER AND TITLE OF THE WORK, THE PERFORMING ENSEMBLE AND CONDUCTOR, THE VENUE, AND THE DATE OF THE PERFORMANCE. FOR EXAMPLE: WOLFGANG AMADEUS MOZART, *DON GIOVANNI*, PERFORMED BY THE METROPOLITAN OPERA, CONDUCTED BY YANNICK NEZEGHER, METROPOLITAN OPERA HOUSE, NEW YORK, OCTOBER 25, 2023.

Q: WHAT IF I AM CITING A CRITICAL EDITION OF A MUSICAL WORK? HOW DOES THAT AFFECT THE CITATION?

A: CITING A CRITICAL EDITION IS IMPORTANT BECAUSE IT INDICATES THAT YOU ARE USING A SCHOLARLY REVIEWED AND CORRECTED VERSION OF THE SCORE. YOU MUST INCLUDE THE EDITOR'S NAME IN YOUR CITATION, OFTEN PRECEDED BY "ED." OR "EDITED BY." FOR INSTANCE: IGOR STRAVINSKY, *THE RITE OF SPRING*, ED. ROBERT CRAFT (NEW YORK: BOOSEY & HAWKES, 1991).

Q: CAN I USE ABBREVIATIONS FOR MUSICAL TERMS OR MEASURE NUMBERS IN MY FOOTNOTES?

A: YES, IT IS COMMON AND OFTEN PREFERABLE TO USE STANDARD ABBREVIATIONS IN MUSICOLOGICAL FOOTNOTES FOR CLARITY AND CONCISENESS. COMMON ABBREVIATIONS INCLUDE "BWV" FOR BACH-WERKE-VERZEICHNIS, "OP." FOR OPUS, "MM." FOR MEASURES, AND "M." FOR MEASURE. ENSURE YOU ARE CONSISTENT WITH THESE ABBREVIATIONS THROUGHOUT YOUR PAPER.

Q: WHAT IS THE GENERAL RULE FOR DIFFERENTIATING BETWEEN A FIRST AND SUBSEQUENT CITATION OF THE SAME SOURCE IN FOOTNOTES?

A: FOR THE FIRST CITATION OF A SOURCE IN A FOOTNOTE, YOU PROVIDE A FULL BIBLIOGRAPHIC ENTRY. FOR SUBSEQUENT CITATIONS OF THE SAME SOURCE, YOU USE A SHORTENED FORM. THIS TYPICALLY INCLUDES THE AUTHOR'S LAST NAME, A SHORTENED TITLE OF THE WORK, AND THE RELEVANT PAGE OR MEASURE NUMBER. IF YOU CITE THE SOURCE AGAIN IMMEDIATELY AFTER, YOU CAN OFTEN USE "IBID." (MEANING "IN THE SAME PLACE") FOLLOWED BY THE NEW PAGE OR MEASURE NUMBER.

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