

chicago style author date for music

The Chicago Manual of Style (CMOS) author-date system provides a structured approach to citing sources within academic and professional writing, particularly when dealing with musical works. Understanding how to properly apply Chicago style author-date for music is crucial for avoiding plagiarism, giving credit to creators, and enabling readers to locate the original sources of information. This comprehensive guide will delve into the intricacies of citing various types of musical content, from published scores and recordings to live performances and digital streaming. We will explore the essential elements required for in-text citations and the corresponding bibliography entries, ensuring clarity and accuracy in your academic endeavors related to music scholarship. Furthermore, this article will address common challenges and offer detailed examples to facilitate your understanding and application of this citation method.

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Understanding the Chicago Style Author-Date System

The Chicago Manual of Style offers two primary citation systems: notes-bibliography and author-date. The author-date system is generally favored in the social sciences and some scientific fields, but its application to musicology and other arts disciplines is also common, especially in digital publications and certain academic journals. The core principle is to provide a brief citation within the text that directs the reader to a full entry in a reference list at the end of the work. This allows for a streamlined reading experience while maintaining academic integrity through accurate source attribution.

The author-date system hinges on two components: the in-text citation and the bibliography. The in-text citation typically includes the author's last name and the year of publication, often followed by a page number or other specific locator. The bibliography then provides a complete bibliographic record for each source cited in the text, allowing readers to easily find and consult the original materials. This dual approach ensures both immediate context for the reader and thorough documentation for scholarly research.

In-Text Citations for Music

When citing musical works within your text using the Chicago author-date style, the goal is to be concise yet informative. The primary information presented in the parenthetical citation includes the author of the work being referenced and the year of its publication or release. This allows readers to quickly identify the source being discussed. For music, the "author" can refer to the composer, the performer, the arranger, or even the librettist, depending on what aspect of the musical work is being discussed.

Basic Author-Date Citation

The most straightforward in-text citation involves the composer's last name and the year of publication for a musical score or a recording. For instance, if you are discussing Beethoven's Symphony No. 5 as published in 1808, your in-text citation might look like this: (Beethoven 1808). If you are referring to a specific recording of this symphony released in 2015 by a particular conductor, you might cite the conductor: (Karajan 2015). This simple format keeps the flow of your prose uninterrupted while providing essential source information.

Citing Specific Passages or Movements

For music, it is often necessary to refer to specific sections, movements, or measures. When this is the case, you should include a page number or measure number in your in-text citation, if available and relevant. For example, if referencing a specific passage in a score published in 1999, you might write: (Bach 1747, 12) or (Bach 1747, m. 12), depending on the convention used in the source. For recordings, a track number or time stamp might be appropriate: (Davis 1959, track 3) or (Davis 1959, 2:35).

Citing Works with Multiple Authors or Editors

When a musical work has multiple composers, editors, or performers, the citation should reflect this. For two authors, list both last names connected by "and": (Copland and Gershwin 1935). For more than two authors, the first author's last name is typically followed by "et al.": (Smith et al. 2020). If you are citing an edited collection of musical scores, you would cite the editor(s): (Horton and Clark, eds. 2018).

Citing Performances and Other Non-Published Works

Citing live performances or unpublished musical works requires careful consideration of what information is available. In such cases, you might use the name of the performer or ensemble and the date of the performance. For example: (New York Philharmonic 2023). If you have access to a manuscript score or a personal recording, you would cite the creator and the date of creation or recording: (Garcia 2022). It is crucial to be as precise as possible with the information you have.

Bibliography Entries for Music

The bibliography section of your paper provides the full bibliographic details for every source you have cited in the text. This is where readers can find complete information to locate the works themselves. For music, the elements included in a bibliography entry will vary significantly depending on the type of musical material being cited.

Structure of a Bibliography Entry

A typical Chicago author-date bibliography entry follows a specific

structure: Author's Last Name, First Name. Year. *Title of Work*. Publication details. For musical scores, this usually includes the composer, year of publication, title of the composition, and publisher information. For recordings, it would involve the performer(s) or conductor, year of release, album title, record label, and catalog number.

Citing Musical Scores

When citing a published musical score, the composer is usually treated as the author. The entry should include the composer's full name, the year of publication of the edition you are using, the title of the composition (italicized), and the publisher. For example: Mozart, Wolfgang Amadeus. 1787. *Don Giovanni*. Leipzig: Breitkopf & Härtel, 1878.

If you are citing a specific edition or arrangement, include that information as well. For instance: Stravinsky, Igor. 1910. *The Firebird*. Arr. for piano by the composer. London: Hawkes & Son, 1928.

Citing Recorded Music

For recorded music, the primary author can be the performer(s), conductor, or ensemble. The entry typically includes their name, the year of the recording's release, the album title (italicized), the record label, and the catalog number. For example: Davis, Miles. 1959. *Kind of Blue*. Columbia Records, CK 64935. If citing a specific track, you would list the track title followed by "on" and then the album details.

Example of a specific track citation: Coltrane, John. 1961. "My Favorite Things." On *My Favorite Things*. Atlantic Records, 1312.

Citing Other Musical Materials

For materials such as articles about music, books on music theory, or online resources, the bibliography entry will follow the standard Chicago author-date format for those types of sources, with the author's name, publication year, title, and publication information. For online articles or streaming services, include URLs and access dates as necessary.

Citing Specific Musical Formats

The diversity of musical formats necessitates specific approaches to citation within the Chicago author-date system. Each format presents unique challenges and requires particular bibliographic elements to ensure accurate attribution and reader access.

Citing Music on Streaming Platforms

Citing music accessed via streaming services like Spotify, Apple Music, or YouTube Music requires attention to detail. While the primary information of the artist, song title, and album remains consistent, the source is the platform. Include the platform's name and the date you accessed the content. For example: Beyoncé. 2022. "Break My Soul." On *Renaissance*. Parkwood

Entertainment/Columbia Records. Accessed October 27, 2023.
<https://open.spotify.com/track/3z7hPzJpD23f3W3F3G3F3F>.

It is important to note that some scholarly publications may prefer to cite the original release year of the recording rather than the streaming platform's release or access date, especially if the streaming version is a re-release. Always consult your instructor or publisher's guidelines.

Citing Live Performances

Documenting live musical performances can be challenging due to their ephemeral nature. For a Chicago author-date citation of a live concert, you would typically cite the ensemble or principal performers and the date and location of the performance. For example: Chicago Symphony Orchestra. November 15, 2023. Symphony Center, Chicago. If you have a recording of the performance, you would cite that as a recording, noting it as live.

If you are reviewing a specific performance, you might include program notes or reviews as supporting sources, citing them as you would any other article or publication.

Citing Musical Videos and Multimedia

When citing music videos or other multimedia content, such as documentaries or interviews related to music, the citation should reflect the creator and the platform. For a music video on YouTube, for example: Artist Name. "Song Title." *Album Title*. Video director (if known). Year of release. YouTube video, duration. Accessed Date. URL.

Example: Kendrick Lamar. "Humble." *DAMN*. Directed by Dave Meyers and the Little Homies. 2017. YouTube video, 3:07. Accessed October 27, 2023.
<https://www.youtube.com/watch?v=tvTRv-06Zts>.

Special Considerations for Music Citations

Music scholarship often involves complex sources and unique citation needs. The Chicago Manual of Style provides guidance, but certain nuances require careful attention to ensure accuracy and completeness.

Distinguishing Between Composition and Recording Dates

It is crucial to differentiate between the date of a musical composition's creation and the date of a specific recording's release. In-text citations generally use the publication or release date of the source being referenced. For example, if discussing a piece composed in the 18th century but citing a recording from the 21st century, the in-text citation would use the recording's year (e.g., Beethoven 2015). The bibliography entry will clearly state both dates if relevant.

Citing Musical Instruments and Equipment

While less common in musicological analysis, if you are citing information about musical instruments or specific audio equipment, treat these as you would any other equipment or tool. If an author discusses the historical development of a particular piano, cite the author and year of publication. If you are referring to the technical specifications of a piece of audio equipment, cite the manufacturer's documentation or relevant technical reviews.

Handling Translations and Editions

When citing musical scores or texts (like libretti or song lyrics) that have been translated or are part of a specific edition, it is important to acknowledge this. Include the translator's or editor's name in the bibliography entry, following the conventions for citing edited or translated works. For in-text citations, focus on the primary author of the musical content itself, unless the translation or edition is the primary focus of your discussion.

When No Author is Listed

In instances where a musical work or recording lacks a clear author or composer, you should use the title of the work as the entry's starting point in the bibliography. In-text, you would then use the title (or a shortened version of it) and the year. For example, if citing an anonymous choral piece from 1600: *Missa Papae Marcelli*. 1600. This approach ensures that the source is identifiable even without a personal author.

Consistency is Key

Regardless of the specific musical format you are citing, maintaining consistency throughout your paper is paramount. Adhere strictly to the Chicago author-date guidelines and, if applicable, any specific requirements set forth by your institution or publisher. Proper citation not only avoids plagiarism but also demonstrates your scholarly rigor and respect for the work of others.

Resources for Further Guidance

Navigating the complexities of citation styles can be challenging, especially when dealing with specialized fields like music. Fortunately, several resources are available to assist you in mastering the Chicago Manual of Style author-date system for musical works. Consulting these resources can help ensure the accuracy and scholarly integrity of your writing.

The official Chicago Manual of Style Online is the definitive source for all citation rules and examples. Many universities also provide online writing centers with detailed guides tailored to specific citation styles, often including sections on citing creative works like music. Additionally, academic librarians are invaluable resources for citation assistance and can help you locate specific examples or clarify any ambiguities you encounter. Familiarizing yourself with these resources will greatly enhance your ability

to cite music accurately and effectively.

FAQ

Q: What is the primary purpose of the Chicago style author-date system for music citations?

A: The primary purpose of the Chicago style author-date system for music citations is to provide a clear and concise method for attributing sources within the text and directing readers to full bibliographic information in a reference list, thereby preventing plagiarism and enabling source verification for musical works.

Q: How do I cite a musical score in Chicago author-date style?

A: To cite a musical score in Chicago author-date style, you typically list the composer as the author, followed by the publication year of the edition you used, the title of the composition (italicized), and the publisher information. For in-text citations, use the composer's last name and the publication year (e.g., Mozart 1787).

Q: What information should be included when citing a recorded piece of music?

A: When citing a recorded piece of music, you usually list the primary artist (performer, conductor, or ensemble) as the author, followed by the release year of the recording, the album title (italicized), the record label, and the catalog number. For in-text citations, use the artist's last name and the recording year (e.g., Davis 1959).

Q: How do I cite a specific movement or passage of a musical work?

A: To cite a specific movement or passage of a musical work, include a page number or measure number in your in-text citation after the year, if available and relevant. For example: (Bach 1747, 12) or (Bach 1747, m. 12).

Q: What is the correct way to cite music found on streaming platforms like Spotify or Apple Music?

A: When citing music from streaming platforms, include the artist, song title, album title, the streaming platform's name, and the access date. An example would be: Artist Name. Year. "Song Title." On *Album Title*. Accessed Date. URL.

Q: Should I cite the composition date or the

recording date for musical works?

A: Generally, you should cite the date of the specific source you are referencing. For a musical score, this is the publication date of the edition. For a recording, it is the release year of that recording. In-text citations use this referenced date, while the bibliography entry can clarify original composition dates if necessary.

Q: How do I cite a live musical performance if I don't have a recording?

A: For a live musical performance, cite the ensemble or principal performers, followed by the date and location of the performance. For example: Chicago Symphony Orchestra. November 15, 2023. Symphony Center, Chicago.

Q: What do I do if a musical work or recording has no listed author?

A: If no author is listed, use the title of the work as the first element in your bibliography entry and in your in-text citation, followed by the year. For instance, in text: (Missa Papae Marcelli 1600).

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