

# chicago style citation musicology

## Chicago Style Citation Musicology: A Comprehensive Guide for Researchers

**chicago style citation musicology** is a foundational element for scholars in the field, ensuring clarity, credibility, and proper attribution of sources. Navigating the intricacies of this citation system is crucial for anyone conducting research, writing papers, or preparing dissertations in musicology. This comprehensive guide will delve into the essential components of Chicago style as it applies specifically to musicological research, covering both the notes-bibliography and author-date systems. We will explore how to cite various musical sources, from scores and recordings to scholarly articles and archival materials, providing clear examples and best practices. Furthermore, this article will address common challenges and nuances encountered when applying Chicago style to the unique demands of musicological study, empowering researchers with the knowledge to confidently present their work.

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## Understanding the Chicago Manual of Style in Musicology

The Chicago Manual of Style (CMOS) is a widely respected style guide that provides comprehensive instructions on grammar, usage, punctuation, and citation. For musicologists, adhering to CMOS ensures a standardized and professional presentation of research findings. The style guide itself offers extensive guidance, but its application within musicology requires specific attention to the unique types of sources encountered in the field. Whether you are dealing with historical scores, contemporary recordings, or complex analytical diagrams, Chicago style provides a framework for clear and consistent referencing.

Two primary citation systems are outlined in CMOS: the notes-bibliography system and the author-date system. While both are acceptable, the notes-bibliography system is generally favored in the humanities, including musicology, due to its ability to accommodate detailed parenthetical information and extensive

footnotes or endnotes, which can be particularly useful for musical analysis and commentary. The author-date system, more common in the social sciences, is also a valid choice, especially in certain subfields of musicology or for specific publication venues.

## **The Notes-Bibliography System for Musicological Research**

The notes-bibliography system, often considered the standard for musicological work, relies on two key elements: numbered notes (footnotes or endnotes) and a bibliography. Notes are used for direct quotations, paraphrased ideas, and to provide supplementary information or commentary that might interrupt the flow of the main text. Each note is keyed to a corresponding number in the text. The bibliography, appearing at the end of the work, lists all sources cited in the notes, offering a comprehensive overview of the research materials consulted.

The structure of notes and bibliography entries in this system is designed for clarity and detail. Initial citations in notes are typically more complete, containing all necessary publication information. Subsequent references to the same source are shortened to include the author's last name, a shortened title, and the page number. This system allows for a clean, uninterrupted reading experience of the main text while providing detailed citation information readily accessible in the notes.

### **Footnotes vs. Endnotes**

Within the notes-bibliography system, musicologists have the choice between using footnotes or endnotes. Footnotes appear at the bottom of the page where the citation occurs, offering immediate reference for the reader. Endnotes, on the other hand, are compiled at the end of the document, chapter, or book. Both are valid, but the choice often depends on the publication venue or personal preference. For extensive research papers or dissertations, endnotes can sometimes offer a cleaner layout for the main body of text, while footnotes can be more convenient for readers of shorter articles.

### **Crafting the Bibliography**

The bibliography in Chicago style is an alphabetical list of all works cited in the text. It is crucial that every source cited in the notes appears in the bibliography and vice versa. The formatting for each entry should be consistent and follow the specific guidelines for the type of source being cited, whether it's a book, journal article, musical score, or recording. Entries are typically arranged alphabetically by author's last name. For works without an author, the title is used for alphabetization.

# The Author-Date System in Musicological Contexts

While less prevalent than the notes-bibliography system in traditional musicology, the author-date system is a viable alternative, particularly in areas that intersect with other disciplines or for specific types of publications. This system places the author's last name and the year of publication in parentheses within the text, followed by the page number if applicable. A comprehensive reference list, arranged alphabetically by author's last name, is provided at the end of the document.

The primary advantage of the author-date system is its conciseness within the text, allowing readers to quickly identify the source and date of information without interrupting the narrative flow with extensive footnotes. However, it can sometimes feel less fluid for detailed analytical commentary that might benefit from the space and flexibility of footnotes. Musicologists choosing this system must ensure they are consistent with the format and that all in-text citations correspond accurately to entries in the reference list.

## In-Text Citations

In-text citations in the author-date system typically appear within the text immediately following the material being cited. For example, a paraphrase might look like (Cook 2003, 78), and a direct quote might be formatted as (Feder 2010, 112). If the author's name is mentioned in the sentence, only the year and page number are needed: As Cook (2003, 78) argues, the harmonic progression is unconventional. Careful attention to punctuation, including the placement of commas and parentheses, is essential for accuracy.

## The Reference List

The reference list at the end of the document contains full bibliographic details for every source cited in the text. Like the bibliography in the notes-bibliography system, it is alphabetized by the author's last name. The formatting for each entry will vary depending on the source type, but the author-date system generally requires the author's name, year of publication, title, and publication details. For example, a book might be listed as: Cook, Nicholas. 2003. *The Chord and the Chromatic Scale*. Berkeley: University of California Press.

## Citing Musical Scores

Citing musical scores is a critical aspect of musicological research, and Chicago style provides specific guidelines. When citing a printed score, you will typically include the composer's name, the title of the

work (often italicized), opus number or catalogue number, publication details (publisher, year), and specific page or measure numbers. The level of detail required can vary depending on whether you are citing the entire work or a specific excerpt for analysis.

For example, in a footnote, you might see: Johann Sebastian Bach, *Goldberg Variations*, BWV 988, ed. Christoph Wolff (Kassel: Bärenreiter, 2000), 15. In the bibliography, the entry would be similar but formatted according to the rules for books or edited collections. It's important to be precise about the edition used, as different editions can have varying editorial practices and numbering conventions.

## Specific Elements of Score Citation

- Composer's Name
- Title of the Work (italicized)
- Key and Opus/Catalogue Number
- Edition Information (editor, series, publisher, year)
- Specific Page Numbers or Measure Numbers

## Online Scores and Urtext Editions

When citing online scores, you will need to include the URL and access date, similar to other online resources. Urtext editions, which aim to present the composer's original intentions as accurately as possible, should be clearly identified. The citation should reflect the specific nature of the Urtext publication, including the editor or series, if applicable.

## Citing Sound Recordings

Citing sound recordings is another common requirement in musicology. This typically involves identifying the performer(s), conductor (if applicable), ensemble or orchestra, composer, title of the work recorded, the specific recording (album title, record label, catalogue number), and the track or time within the recording if citing a portion. For contemporary recordings, the year of release is also crucial.

A footnote citation for a recording might look like this: Ludwig van Beethoven, Symphony no. 9 in D minor, op. 125, "Choral," performed by the Berlin Philharmonic, conducted by Herbert von Karajan, Deutsche Grammophon, 1963, CD 2, track 4. The corresponding bibliography entry would provide the same information in a slightly different format. Consistency in citing different types of recordings, such as LPs, CDs, and digital downloads, is paramount.

## Essential Information for Recordings

- Performer(s)/Ensemble/Conductor
- Composer
- Work Title
- Album Title (if applicable)
- Record Label and Catalogue Number
- Release Year
- Track Number or Time Index (if citing a specific passage)

## Live vs. Archived Recordings

When citing live concert recordings, whether official releases or personal archives, additional details might be necessary, such as the date and venue of the performance. For archival recordings, providing information about the archive and any accession or reference numbers is crucial for locateability.

## Citing Performances and Concerts

Citing live performances can be challenging as they are ephemeral events. Chicago style guidelines address this by requiring specific details that allow a reader to identify the performance and, if possible, any available documentation. This typically includes the date of the performance, the venue, the performing artist(s) or ensemble, the program presented, and if it was a recorded or broadcast event, relevant details about that documentation.

For example, a footnote for a live concert might read: Performance of Stravinsky's *The Rite of Spring* by the Chicago Symphony Orchestra, conducted by Riccardo Muti, Symphony Center, Chicago, November 15, 2023. If this performance was broadcast, you would add details about the broadcast. If you are citing a review of the performance, you would cite the review itself, not the performance directly, unless you were analyzing the performance as a primary source.

## Details for Performance Citations

- Date of Performance
- Venue and Location
- Performing Artist(s)/Ensemble/Conductor
- Program Performed
- Details of any Broadcast or Recording

## Unpublished Performances

For unpublished performances that you attended, the citation should focus on the factual elements of the event. If you have personal notes or recordings of the performance, these should be cited as personal communications or unpublished materials, with appropriate caveats about their accessibility.

## Citing Archival Materials and Manuscripts

Archival materials, including manuscripts, letters, diaries, and unpublished scores, form a cornerstone of musicological research. Citing these sources requires meticulous attention to detail to ensure their retrievability. You will need to identify the collection, the specific item within the collection, the archive where it is housed, and any relevant catalogue or finding aid numbers.

A typical footnote citation for an archival document might be: Letter from Clara Schumann to Johannes Brahms, May 3, 1860, Clara Schumann Papers, 1830–1916, folder 42, Johannes Brahms Institute, Hamburg. The bibliography entry would provide a more structured listing of the collection. It is essential to consult

the specific finding aids and cataloguing practices of each archive, as these can influence the precise citation format.

## Key Information for Archival Sources

- Name of Creator of the Material
- Title or Description of the Document
- Date of the Document
- Name of the Collection
- Folder or Box Number
- Name and Location of the Archive
- Accession or Reference Number

## Digital Archives

For digitized archival materials, the citation should include the URL and access date, in addition to the details of the original physical item and the digital repository. This allows readers to access the material if it is publicly available online.

## Citing Secondary Sources (Books, Articles, Dissertations)

Citing secondary sources, such as scholarly books, journal articles, and dissertations, follows more standardized Chicago style conventions, but musicologists still need to be precise. For books, you will include the author's name, the title (*italicized*), publication details (publisher, year), and page numbers. For journal articles, you will cite the author, article title, journal title (*italicized*), volume and issue numbers, publication year, and page range.

A footnote for a book might be: Richard Taruskin, *Oxford History of Western Music*, vol. 1, Music in the

Western World (New York: Oxford University Press, 2005), 32. A journal article citation: Scott Burnham, "The 'New' Beethoven and the Witz of His Critics," *19th-Century Music* 28, no. 1 (2004): 44. The bibliography or reference list entries will mirror these formats but follow specific punctuation and arrangement rules.

## Elements of Book and Article Citations

- Author(s)
- Title of Work (italicized for books, in quotation marks for articles)
- Editor(s) or Translator(s) (if applicable)
- Publication Information (Publisher, Year, Journal Volume/Issue, Page Numbers)

## Dissertations and Theses

When citing dissertations or theses, whether published or unpublished, you will need to provide the author's name, dissertation title (italicized), degree sought, university, and year. If citing a published dissertation, include the publisher or database information and any relevant identifiers.

## Formatting Musical Examples and Illustrations

Musical examples, whether in the form of musical notation or graphical representations, require careful integration and citation within a musicological paper. These are often treated as figures. Each musical example should be clearly numbered (e.g., Figure 1, Figure 2) and accompanied by a descriptive caption that includes the source of the musical material. The caption should provide enough information for the reader to identify the work and locate the passage, often including composer, title, and measure numbers.

If the musical example is taken from a published score or recording, the caption should cite the source as if it were a secondary source. For instance, the caption might read: Figure 1. Opening theme of Beethoven's Symphony no. 5 in C minor, op. 67, mm. 1–8. From Ludwig van Beethoven, *Symphony no. 5 in C minor*, op. 67, ed. Jonathan Del Mar (Kassel: Bärenreiter, 1996), 12. The bibliography should also include the source of the musical example.

## Caption Requirements

- Figure Number
- Descriptive Title of the Musical Example
- Source Information (Composer, Work, Measures, Page Numbers)
- Edition or Recording Details

## Original Musical Examples

If the musical example is your own composition or analysis, the caption should clearly state this. You may still need to cite theoretical concepts or frameworks used in its creation if they are derived from other scholarly works.

## Common Pitfalls and Best Practices in Chicago Style for Musicology

Navigating Chicago style in musicology often presents unique challenges. One common pitfall is inconsistent application of citation rules across different source types. It is essential to consult the Chicago Manual of Style directly and, if available, discipline-specific guides or departmental requirements. Another frequent issue is the precise citation of musical works, especially when dealing with multiple editions, arrangements, or versions. Always specify the edition you are using and be clear about measure numbers versus page numbers.

A best practice is to create a style sheet early in the research process. This document should outline your chosen citation system (notes-bibliography or author-date) and record the exact format for each type of source you anticipate using. Proofreading meticulously for citation errors is also crucial. Many citation management software tools can assist in generating bibliographies, but they should always be double-checked for accuracy, especially with the nuances of musicological sources.

## Consistency is Key

Maintaining absolute consistency in the application of Chicago style is paramount for academic integrity and readability. This includes punctuation, capitalization, italics, and the order of elements in each citation. Even minor deviations can create confusion or detract from the professionalism of your work.

## Utilize Available Resources

Beyond the Chicago Manual of Style itself, consult resources specifically tailored to musicological citation, such as style guides produced by musicological societies or university music departments. These can offer valuable examples and address specific issues not covered in the general manual.

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

A: The primary difference lies in where citation information is primarily presented. The notes-bibliography system uses numbered footnotes or endnotes for detailed citations and a bibliography at the end. The author-date system uses in-text parenthetical citations (author, year) and a reference list at the end. For musicology, the notes-bibliography system is often preferred for its flexibility in providing explanatory notes alongside citations.

### **Q: How do I cite a specific movement within a larger musical work in Chicago style?**

A: When citing a specific movement, you should identify the larger work first, followed by the movement's title or number and key. For example: Wolfgang Amadeus Mozart, *Piano Concerto no. 21 in C major*, K. 467, II. Andante. You would then provide the publication details for the score or recording.

### **Q: What information is essential when citing a musical score?**

A: Essential information includes the composer, the title of the work (italicized), opus or catalogue number, the specific edition used (including editor and publisher), and the page or measure numbers you are referencing.

**Q: How should I cite a performance of a contemporary piece that is not yet published or recorded?**

A: For unpublished and unrecorded performances, focus on providing clear identifying details. Include the date, venue, performing artist(s) or ensemble, conductor, and the specific title and composer of the piece performed. If you have personal notes or recordings, these can be mentioned as personal records or unpublished materials, with appropriate caveats.

**Q: Can I use online music scores in my research, and how do I cite them?**

A: Yes, online music scores can be used. You should cite them similarly to print scores, but include the URL and the date you accessed the material. It is also advisable to check if the online score provides any specific citation information or identifiers.

**Q: What is the best way to cite a personal interview with a musician in Chicago style?**

A: A personal interview should be cited as a personal communication. In the notes-bibliography system, you would provide details like the interviewee's name, their title or role, the date of the interview, and the context (e.g., "interviewed by the author"). In the author-date system, it would typically be mentioned in the text and not included in the reference list, as it is not retrievable by others.

**Q: How do I handle citations for musical examples in my paper?**

A: Musical examples should be treated as figures. Each should be numbered and have a descriptive caption that includes the source of the musical material. The caption should provide composer, title, measure numbers, and publication details. The source should also be listed in your bibliography.

**Q: Is there a specific way to cite different recordings of the same musical work?**

A: Yes, when citing different recordings of the same work, you must clearly distinguish between them. Include the performer(s), conductor, ensemble, record label, catalogue number, and release year for each recording. If citing a specific track, provide that information as well.

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