

chicago style footnotes musicology

The Chicago Manual of Style is a vital tool for scholars in many disciplines, and its application to musicology presents unique challenges and considerations. Understanding how to correctly implement Chicago style footnotes musicology requires a deep dive into specific conventions for citing musical works, recordings, performances, and theoretical texts. This comprehensive guide will demystify the process, offering clear explanations and practical examples for every musicologist navigating the complexities of academic citation. We will explore the fundamental principles of Chicago style, delve into the nuances of footnote construction for various musical source types, discuss common pitfalls to avoid, and highlight the importance of consistency in scholarly work.

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Understanding Chicago Style in Musicology

The Chicago Manual of Style (CMOS) offers two primary citation systems: the notes-bibliography system and the author-date system. For musicology, the notes-bibliography system, which utilizes footnotes or endnotes, is overwhelmingly preferred. This preference stems from the nature of musicological research, which often involves detailed textual analysis, commentary on specific musical passages, and cross-referencing within the same document. Footnotes provide an elegant and unobtrusive way to embed these scholarly elaborations and citations directly into the text, enhancing the reader's experience without interrupting the flow of the main argument.

Adhering to Chicago style in musicology ensures scholarly rigor and facilitates the verification of sources by other researchers. It establishes credibility and demonstrates a commitment to transparent academic practice. The system's flexibility allows for the inclusion of a wide range of source materials, from printed scores and recordings to archival documents and oral histories, all while maintaining a standardized format that is recognizable across the academic landscape.

Basic Footnote Structure for Musicology

The fundamental principle of a Chicago style footnote is to provide enough information for a reader to locate the cited source. While the specific elements will vary depending on the source type, a

typical footnote for musicological research will include the author's name, the title of the work, publication details (such as publisher, date, and page number), and in the case of musical examples or recordings, specific identifiers like track numbers or measures.

The first time a source is cited in a footnote, it should be presented in its complete form. Subsequent citations of the same source can be shortened, typically using the author's last name and a brief title, or a shortened title if there are multiple works by the same author. This practice, known as "short-form citation," is crucial for maintaining readability and conciseness within the footnotes, especially in longer works where a single source might be referenced repeatedly.

Author Information

For most sources, the author's name will be the starting point of the footnote. In musicology, this could refer to the composer, the scholar who wrote an analytical article, or the performer on a recording. It is important to be consistent with how names are presented, typically following the full name on first mention (e.g., John Smith) and then using the last name in subsequent citations (e.g., Smith).

Title of the Work

The title of the work being cited needs to be clearly identified. For musical compositions, this would be the title of the piece (e.g., Symphony No. 5). For scholarly articles or books, the title would follow standard book or article title capitalization rules. If a musical work is part of a larger collection or anthology, the title of the larger work is also included.

Publication and Location Details

This encompasses information such as the publisher, year of publication, and the specific location within the source being referenced. For musical scores, this might include the editor or arranger and the edition. For recordings, it would involve the record label and catalog number. For articles, the journal title, volume, issue, and page numbers are essential. For page numbers, specific ranges are provided for entire works, while specific measure numbers or rehearsal marks are used for musical excerpts.

Citing Musical Scores and Editions

Citing musical scores requires careful attention to detail, as the specific edition used by a scholar can significantly impact their analysis. When citing a printed score, the composer's name is paramount, followed by the title of the work. If the score is an arrangement or edition, the editor or arranger should also be credited.

For example, a footnote referencing a score might look something like this: Ludwig van Beethoven, Symphony No. 9 in D minor, Op. 125, ed. Jonathan Del Mar, Bärenreiter Urtext, 2001.

Identifying Specific Passages

When referring to specific musical passages within a score, it is crucial to provide precise locators. The most common method in musicology is to cite measure numbers. For instance, if you are discussing the introduction of Beethoven's Fifth Symphony, you would reference it by its measure numbers. Some editions may also use rehearsal marks, which can be included for additional clarity, especially in orchestral or operatic scores.

For instance, a footnote might cite: Beethoven, Symphony No. 5 in C minor, Op. 67, m. 1-5.

Referring to Collections and Anthologies

When citing a piece that appears within a larger collection or anthology, the citation should first identify the individual piece, followed by the title of the collection, the editor(s) of the collection, and then the publication details of the collection. This ensures that the reader can locate the specific work within its broader published context.

A correctly formatted footnote for a piece in an anthology could be: Clara Schumann, Piano Trio in G minor, Op. 17, in *The Norton Anthology of Women Composers*, ed. Melinda J. B. Macleod, 3 vols. (New York: W. W. Norton & Company, 2010), vol. 2, 215-45.

Referencing Recordings and Audio-Visual Materials

Citing recordings in musicology is essential for documenting the specific performance or interpretation being discussed. The format for citing recordings generally includes the performer(s), the title of the work being recorded, the album title, the record label, and the year of release. The specific track number and time can also be crucial for precise reference.

A typical footnote for a commercial recording would be: Yo-Yo Ma, cello, Bach: Cello Suites (Sony Classical, 1983), CD 1, track 2, "Prélude" (0:00-1:30).

Live vs. Commercially Released Recordings

Distinguishing between live and commercially released recordings is important. For live recordings, particularly those from concerts or archives, you would note the date and venue of the performance in addition to the other details. This provides context for the performance being cited, which might differ significantly from a studio recording.

Citing Videos and Films

When citing video recordings of performances, such as operas or ballets, the format should include the director, conductor, principal performers, title of the work, the video label, and year of release. For concert films or documentaries about music, the director of the film and the year of release are

key elements.

Documenting Live Performances

Live performances, whether attended by the scholar or accessed through archival recordings, require careful documentation. The essential components of a footnote for a live performance include the date of the performance, the venue, the performing ensemble or artist, and the program performed. If a specific conductor or soloist is particularly relevant, they should also be named.

An example footnote for a concert might be: Performance of Igor Stravinsky's *The Rite of Spring* by the Chicago Symphony Orchestra, conducted by Riccardo Muti, Symphony Hall, Chicago, October 28, 2022.

Archival Recordings of Performances

If the scholar is referencing an archival recording of a live performance, the citation should include details about the archive or repository where the recording is held, along with any accession numbers or catalog identifiers. This allows other researchers to potentially access the same recording for verification or further study.

Unpublished Performances

For unpublished performances, particularly those from personal recordings or ephemeral sources, it is crucial to provide as much detail as possible about the source of the recording or recollection, including the date, location, and individuals involved, to establish its provenance and reliability.

Citing Musicological Books and Articles

The citation of scholarly literature in musicology follows the general principles of Chicago style for books and journal articles. For books, the footnote will include the author's name, the title of the book (italicized), the publication place, publisher, and year, followed by the specific page number(s) being cited.

Example: Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 55.

Journal Articles

For journal articles, the footnote will include the author's name, the article title (in quotation marks), the journal title (italicized), the volume and issue number, the year of publication, and the page number(s). For articles accessed online, the DOI (Digital Object Identifier) is increasingly expected

and should be included if available.

Example: Richard Taruskin, "The Poetics of Negation," *19th-Century Music* 26, no. 1 (2002): 4–15.

Chapters in Edited Volumes

When citing a chapter within an edited book, the footnote should first provide the author of the chapter, the chapter title (in quotation marks), followed by the title of the book (italicized), the editor(s) of the book, publication details, and the page range of the chapter. This format clearly distinguishes the chapter author from the book editor.

Example: Philip Brett, "The Composer's Voice," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen and Richard Jaech (Cambridge: Cambridge University Press, 2002), 345–71.

Referencing Unpublished Materials and Archival Sources

Musicological research often relies heavily on unpublished materials and archival sources, such as composer manuscripts, personal correspondence, or lecture notes. Citing these sources requires a clear description of the material, its location, and any identifying information provided by the archive.

A typical footnote for an archival source might include the name of the collection, the specific item within the collection, the name of the archive or library, and its location. For instance: Leonard Bernstein Papers, Box 123, Folder 4, letter to Aaron Copland, dated June 15, 1950, The Library of Congress Music Division, Washington, D.C.

Composer Manuscripts

When citing a composer's manuscript, it is important to specify the composer, the title of the work, the type of manuscript (e.g., autograph score, fair copy), and its location within an archive. Providing details such as folio numbers or page numbers is also crucial for precise referencing.

Correspondence and Personal Papers

Correspondence and other personal papers are often housed in special collections. The citation should clearly identify the sender and recipient of a letter, the date, and the archival location. For other types of personal papers, a general description of the item and its provenance is necessary.

Handling Music-Specific Information in Footnotes

Musicology has its own set of conventions for notating and citing musical elements that may not be immediately obvious to those outside the field. These include the use of specific terminology, abbreviations, and formatting for musical examples and discussions of musical structure.

Musical Notation and Terminology

When discussing specific musical elements, such as tempo markings, dynamics, or stylistic terms, it is important to use accurate terminology. Footnotes can be used to provide definitions or further context for these terms if they are not commonly understood by a broader academic audience.

Referring to Musical Examples

If you include musical examples within your text, you will likely need to reference them in your footnotes. The footnote should identify the source of the musical example, including the composer, work, and specific measures or sections that are represented. This ensures that readers can locate the original score to examine the example in its full context.

Performance Directions and Markings

Footnotes can also be used to clarify or elaborate on specific performance directions, articulations, or expressive markings found in a score. This is particularly useful when these markings have multiple interpretations or when the scholar wishes to highlight their significance to their argument.

Common Challenges and Solutions in Musicology Citation

One of the most frequent challenges in Chicago style musicology citation is the sheer diversity of source materials. From early manuscripts to contemporary digital audio files, each presents unique data points that must be accurately captured and formatted.

Inconsistencies in Editions and Editions

As mentioned earlier, different editions of the same musical work can vary significantly. It is imperative to cite the specific edition used, including the editor, publisher, and year of publication. If you are comparing multiple editions, you may need to cite each one distinctly in your footnotes.

Digitally Accessed Scores and Recordings

The proliferation of online databases and digital archives presents new citation challenges. For digital scores, include the stable URL or DOI. For online recordings, provide the platform (e.g., Spotify, YouTube), the URL, and the access date. Always prioritize stable, permanent links over temporary ones.

Citing Performances with Extensive Improvisation

When discussing performances that feature extensive improvisation, such as jazz, precise citation can be difficult. In such cases, focus on identifying the primary performers, the composer of the underlying work (if applicable), the album or recording from which the improvisation is taken, and specific timestamps if possible. Acknowledging the improvisational nature of the material is also key.

Shortening Citations Effectively

As your paper progresses, you will refer to sources multiple times. Learn to use the shortened note format effectively. Typically, this involves the author's last name, a shortened title of the work, and the page or measure number. For very frequently cited works, a "ibid." can be used for consecutive citations.

The Role of Consistency and Accuracy

Regardless of the specific source material, the overarching principles of Chicago style in musicology are consistency and accuracy. Every footnote and bibliography entry must be meticulously formatted according to the chosen system. Inconsistencies can undermine the credibility of your research and create confusion for your readers.

Accuracy in citation means ensuring that all bibliographic details are correct. Double-checking names, dates, page numbers, track numbers, and URLs is a critical part of the scholarly process. Even minor errors can make it difficult or impossible for others to locate the sources you have referenced.

A well-crafted bibliography, complementing your footnotes, provides a complete and organized list of all sources consulted and cited in your work. This allows readers to easily review your research materials and further explore the topics you have addressed. Ultimately, rigorous citation practices in Chicago style are a hallmark of sound musicological scholarship.

FAQ

Q: What is the primary citation style recommended for musicology?

A: The Chicago Manual of Style's notes-bibliography system, which utilizes footnotes or endnotes, is the primary citation style recommended for musicology due to its suitability for detailed commentary and cross-referencing.

Q: How do I cite a specific musical passage in Chicago style footnotes musicology?

A: You cite a specific musical passage by providing the composer, work title, opus number (if applicable), and then the measure numbers (e.g., m. 15–22). For vocal music, measure numbers are usually sufficient, but for operatic or choral works, rehearsal marks can also be included.

Q: Should I italicize musical compositions in footnotes?

A: In Chicago style, musical compositions are generally not italicized. Titles of musical works are typically presented in Roman type, and often enclosed in quotation marks if they are part of a larger collection, or simply presented as is for standalone works. However, book titles and journal titles that contain musical works would be italicized.

Q: How do I cite a recording in Chicago style footnotes musicology?

A: A typical citation for a recording includes the performer(s), the title of the work being recorded, the album title, the record label, and the year of release. Specific track numbers and timestamps are also very useful for precise referencing.

Q: What if I need to cite multiple works by the same composer in my footnotes?

A: When citing multiple works by the same composer, the first full citation should be provided. Subsequent citations of different works by the same composer will require the composer's last name and a shortened title of the work. If you are citing the same work multiple times, you can use shortened notes.

Q: Is it acceptable to use "ibid." in Chicago style footnotes musicology?

A: Yes, "ibid." (meaning "in the same place") can be used in Chicago style footnotes to refer to the immediately preceding citation. However, its use should be limited to consecutive citations of the same source. If a different source intervenes, you must revert to a shortened note format.

Q: How do I cite an unpublished manuscript in Chicago style footnotes musicology?

A: When citing an unpublished manuscript, provide a detailed description of the item, including the composer or author, the title of the work (if applicable), the type of manuscript, and its location in the archive or collection, along with any relevant archival identifiers.

Q: Should I include DOIs for online journal articles in my footnotes?

A: Yes, including the DOI (Digital Object Identifier) for online journal articles is highly recommended in Chicago style. It provides a stable and permanent link to the article, ensuring ease of access for readers.

Q: What is the difference between a footnote and an endnote in Chicago style?

A: Both footnotes and endnotes serve the same citation purpose. Footnotes appear at the bottom of the page where the citation is referenced in the text, while endnotes appear at the end of the document, chapter, or book. Musicologists often prefer footnotes for the immediate context they provide.

Q: How do I cite a live musical performance in Chicago style footnotes musicology?

A: For a live performance, cite the date of the performance, the venue, the performing ensemble or artist, and the program performed. If a specific conductor or soloist is crucial to your argument, include them as well.

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