

chicago style in-text citations for music

chicago style in-text citations for music can appear complex, especially when dealing with the diverse forms of musical works. Properly acknowledging your sources is paramount for academic integrity and for allowing your readers to trace your research. This article delves deeply into the nuances of Chicago style in-text citations specifically for music, covering everything from citing recordings and scores to live performances and arrangements. Understanding these guidelines will equip you to accurately document your musical sources, enhancing the credibility and clarity of your scholarly work. We will explore the core principles, common scenarios, and specific elements required for effective referencing.

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Introduction to Chicago Style In-Text Citations for Music

Chicago style in-text citations for music are essential for any academic work that engages with musical sources. Whether you are a musicologist, a cultural historian, or a student writing a paper on a musical topic, understanding how to attribute your borrowed ideas and specific musical examples is crucial. The Chicago Manual of Style (CMOS) provides a robust framework for these citations, emphasizing clarity and precision. This guide aims to demystify the process, offering detailed explanations and practical examples for a wide range of musical materials.

The goal is to ensure that readers can easily identify the origin of every piece of information, musical quotation, or analytical point derived from external sources. This extends beyond simple text to include specific musical passages, sonic details, and even the context of a performance. By mastering these citation techniques, you elevate the scholarly rigor of your work and contribute to a more informed discourse within the field of music studies.

Core Principles of Chicago Style In-Text Citations for Music

Chicago style offers two distinct systems for citations: the Notes-Bibliography system and the Author-Date system. For most humanities disciplines, including musicology, the Notes-Bibliography system is generally preferred. This system relies on endnotes or footnotes for in-text citations and a comprehensive bibliography at the end of the work. When citing music, the in-text note (whether footnote or endnote) will typically include author/composer, title, and specific location information, while the bibliography entry provides a more detailed, formalized record of the source.

Regardless of the chosen system, the fundamental principle is to provide sufficient information for a reader to locate the original source. For musical works, this often involves identifying the composer, performer(s), title of the work, recording details, and specific track or movement information. Precision in identifying musical elements like specific measures or performance timings is also vital for accurate referencing.

Notes-Bibliography System for Music

In the Notes-Bibliography system, each time a source is cited in the text, a corresponding numbered note is generated. This note can be either a footnote (appearing at the bottom of the page) or an endnote (appearing at the end of the chapter or document). The initial citation in a note is typically more complete, while subsequent citations of the same source are shortened. The bibliography then lists all sources consulted and cited, presented in a standardized format.

For music, a typical footnote for a recorded song might look like: 1. Johann Sebastian Bach, "Toccatina and Fugue in D Minor, BWV 565," performed by E. Power Biggs, on *Bach: Great Organ Chorales*, Columbia M2S 707 (1967).

Author-Date System for Music

While less common in musicology, the Author-Date system uses parenthetical citations within the text, followed by a reference list. The in-text citation would generally include the author's last name and the year of publication or performance. This system is more common in scientific fields but can be adapted for musical sources if required by specific journals or institutions.

For instance, a parenthetical citation for a book about a composer might be (Rosen 1971, 45). For music, this would need careful adaptation to specify the musical element being referenced.

Citing Recorded Music

Citing recorded music is a common task when discussing music. The specifics of the citation will depend on whether you are citing a specific song, an album, or a particular performance.

Citing Specific Tracks or Songs

When referencing a particular song or movement from a recording, the in-text note should clearly identify the composer, the title of the piece, the performing artist(s), the album title, the record label, the catalog number, and the year of release. If you are referencing a specific section or passage, you may also include timings.

For a piece of classical music:

- 1. Wolfgang Amadeus Mozart, "Symphony No. 40 in G Minor, K. 550: I. Molto allegro," performed by the Vienna Philharmonic Orchestra, conducted by Karl Böhm, on Mozart: The Great Symphonies, Deutsche Grammophon 477 8070 (2009).

For a popular music track:

- 2. Aretha Franklin, "Respect," performed by Aretha Franklin, on I Never Loved a Man the Way I Love You, Atlantic Records 8162 (1967).

Citing Entire Albums

If you are discussing an album as a whole, or drawing on multiple tracks from it, you can cite the album directly. The citation should include the artist, album title, record label, catalog number, and year.

Example:

- 3. The Beatles, Sgt. Pepper's Lonely Hearts Club Band, Parlophone PMC 7027 (1967).

Citing Performances

When the specific performance of a musical work is crucial to your argument, you must clearly distinguish it from the composition itself. This involves naming the conductor, soloist(s), and orchestra or ensemble. If you are referencing a specific recording of that performance, include the recording details as described above.

Example:

- 4. Ludwig van Beethoven, Symphony No. 9 in D Minor, Op. 125 "Choral", performance by the Berlin Philharmonic, conducted by Herbert von Karajan, recorded in 1963, Deutsche Grammophon, 1963.

Citing Musical Scores and Compositions

Citing published musical scores requires attention to the composer, the title of the work, the edition, and the publisher. For specific analyses of musical passages, referencing the exact measure numbers is essential.

Citing Printed Scores

When referencing a printed musical score, the in-text note should include the composer, the title of the work, and publication details, including the edition and page or measure numbers.

Example:

- 5. Igor Stravinsky, *The Rite of Spring*, ed. Robert Craft (New York: Boosey & Hawkes, 1987), score, 78.

If you are referring to a specific musical passage, it is best practice to provide measure numbers:

- 6. Claude Debussy, *Prélude à l'après-midi d'un faune*, score (Paris: Durand, 1913), mm. 1-15.

Citing Original Compositions vs. Editions

It is important to distinguish between citing the original composition and citing a specific modern edition. If you are using a scholarly edition, attribute it to the editor or annotator if their work significantly contributes to your understanding or if you are referencing their commentary. Otherwise, focus on the original composer and the published edition.

When a critical edition is important:

- 7. J.S. Bach, *The Well-Tempered Clavier, Book I*, BWV 846-869, edited by Christoph Wolff (Kassel: Bärenreiter, 2007).

Citing Live Performances

Citing a live musical performance you attended requires a different approach than citing a recording, as there is no permanent, retrievable record in the same way. The in-text note should include the composer, the title of the work, the performing ensemble, conductor, soloists (if applicable), the venue, and the date of the performance.

Details for Live Performance Citations

The crucial elements for citing a live performance are:

- Composer and Title of the Work
- Performing Ensemble (orchestra, choir, band, etc.)
- Conductor and/or Soloist(s)
- Venue (concert hall, opera house, etc.)
- City of Performance
- Date of Performance

Example:

- 8. Gustav Mahler, Symphony No. 2 in C Minor "Resurrection", performance by the Chicago Symphony Orchestra, conducted by Riccardo Muti, Orchestra Hall, Chicago, October 26, 2023.

It is important to note that if you are referencing a performance that was broadcast or streamed live and is still available online, you may treat it more like a recorded event and cite it with links or archival information if available, following guidelines for online sources.

Citing Arrangements and Adaptations

When dealing with musical arrangements or adaptations, it is crucial to acknowledge both the original composer and the arranger. This ensures proper attribution and acknowledges the creative input of the individual who adapted the work.

Attributing Originality and Arrangement

In your in-text citation, clearly state the title of the adapted work, the original composer, and the arranger. If you are referencing a specific recording of the arrangement, include those details as well.

Example of citing an arrangement:

- 9. George Gershwin, "Rhapsody in Blue," arranged for jazz ensemble by Ferde Grofé, performed by the Paul Whiteman Orchestra, on Gershwin: Rhapsody in Blue, Victor Records LPV 1001 (1950).

For a contemporary arrangement, the format remains similar:

- 10. Björk, "Hyperballad," arranged for string quartet by Nico Muhly, performed by Kronos Quartet, on Kronos Performs Philip Glass & Steve Reich, Nonesuch Records 79916-2 (2007).

The principle here is to give credit where it is due, recognizing the layers of creative authorship involved in rearranged or adapted musical pieces.

Common Challenges in Chicago Style In-Text Citations for Music

Navigating Chicago style in-text citations for music can present unique challenges due to the multifaceted nature of musical sources. One common issue is distinguishing between the composer's original intent and subsequent interpretations or editions.

Distinguishing Composer, Performer, and Editor

It is vital to correctly identify who is responsible for the musical content versus who performed it or published it in a specific edition. For instance, citing a performance requires naming the conductor and orchestra; citing a score requires naming the composer and the editor of the specific edition being used.

Another challenge arises with the sheer volume of recordings available for many popular and classical works. When citing a specific recording, it is essential to be as precise as possible, including details that allow the reader to find that exact version.

Handling Different Musical Genres

The conventions for citing music can vary subtly across genres. Classical music often emphasizes composer, work title, movement, and opus/catalog numbers. Popular music may focus more on artist, song title, album, and release year. The key is consistency and clarity within your own work, adhering to the broader principles of the Chicago Manual of Style.

When in doubt, err on the side of providing more information. This ensures that your citations are as helpful as possible to your readers.

Building Your Bibliography for Music Sources

A well-constructed bibliography is the cornerstone of a Chicago-style paper. For music sources, this means meticulously listing every item you cited in your notes. Each entry should be formatted consistently according to the Chicago Manual of Style guidelines, providing all necessary information for a reader to locate the source.

A bibliography entry for recorded music typically includes:

- Composer (Last Name, First Name).
- Title of Work.
- Performed by Performing Artist(s).
- On Album Title.
- Record Label, Catalog Number, Year of Release.

For a musical score:

- Composer (Last Name, First Name).
- Title of Work.
- Edited by Editor's Name (if applicable).
- Place of Publication: Publisher, Year of Publication.

Ensuring that your bibliography mirrors your in-text notes in terms of the sources cited is critical. This comprehensive listing allows your readers to delve deeper into your research and explore the musical materials that informed your analysis or argument.

The process of citing Chicago style in-text citations for music, while detailed, becomes manageable with practice and a clear understanding of the core principles. By consistently applying these guidelines, you ensure the academic integrity of your work and facilitate a richer, more informed engagement with musical scholarship.

The effort invested in accurate citation directly translates into the credibility and clarity of your written work, making your arguments more persuasive and your research more accessible to others.

Mastering these citation practices is an ongoing skill that benefits any scholar engaging with musical materials.

FAQ

Q: What is the difference between citing a composition and citing a recording in Chicago style?

A: When citing a composition, you focus on the composer and the title of the musical work, along with its formal designation (e.g., opus number, catalog number) and specific movements or sections. When citing a recording, you include the composer and work, but crucially add details about the performing artist(s), the album title, the record label, catalog number, and release year, as you are referencing a specific interpretation and its release.

Q: How do I cite a piece of music that has been arranged by someone else?

A: In Chicago style, when citing an arrangement, you should credit both the original composer and the arranger. The in-text citation would typically list the title of the arranged work, followed by "arranged by [Arranger's Name]," and then the original composer. If citing a recording of the arrangement, include the details of the recording as well.

Q: What are the key components for citing a live musical performance in Chicago style?

A: For a live performance you attended, the citation should include the composer and title of the work, the performing ensemble (orchestra, choir, etc.), the conductor, any featured soloists, the venue, the city, and the date of the performance. This allows readers to identify the specific event you are referencing.

Q: How do I cite a musical score in Chicago style, especially when referring to specific measures?

A: When citing a musical score, include the composer, the title of the work, the editor (if using a specific edition), and the publication details (place, publisher, year). For referencing specific musical passages, it is essential to cite measure numbers (e.g., mm. 45-62) after the publication details for maximum precision.

Q: What is the most common citation system for musicology in Chicago style?

A: The Notes-Bibliography system is the most commonly used citation system in musicology when following the Chicago Manual of Style. This system utilizes footnotes or endnotes for in-text citations and a comprehensive bibliography at the end of the work.

Q: How do I handle citing works that don't have clear composers, like some folk music?

A: For folk music or traditional songs where a specific composer is unknown or not traditionally credited, you would cite the title of the song as the primary identifier. If you are referencing a specific collection or recording, you would then include the collector, editor, or performer and the publication details of that source.

Q: Should I include timings when citing a musical passage from a recording?

A: Including timings (e.g., at 2:35) can be very helpful when citing a specific musical passage from a recording, especially if you are analyzing a particular moment or sound. It allows the reader to quickly locate that precise point in the performance.

Q: How does the citation for a popular music song differ from a classical music piece in Chicago style?

A: While both require composer/artist, title, and recording details, popular music citations often emphasize the performing artist more prominently. For classical music, composer, opus/catalog number, and specific movement are key. For popular music, the artist, song title, and album are usually the primary identifiers in addition to recording information.

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